

Medals
of the
Hall of Fame
for Great Americans
at New York University

David Thomason Alexander
Photography by Doug Plasencia

An Under-utilized Resource in American Medallist Art



Medals of the *Hall of Fame for Great Americans* at New York University

An Under-utilized Resource in American Medallic Art



By David Thomason Alexander
Fellow ANS, Life Member ANA
Founder, Medal Collectors of America

Principal Photographer: Doug Plasencia
Ancillary Photographer: Pat Alexander
Layout & Design: Lianna Spurrier

Numismatics is
“a long, long trail a-winding.”

To *Pat.*

Christopher and *Christina* of Today...

to the memory of *Deborah Leah* and *John* of Yesterday,

all parts of the “why.”

Table of Contents

“Affordable Art,” A Collecting Concept.....	I
The Hall of Fame: An Overview.....	II
The Hall of Fame Medal Saga.....	VIII
Medallic Art Company Edgemarks Observed.....	XII
Diameters & Weights.....	XIII

Medals of..

Agop Agopoff.....	2
Albert d’Andrea.....	5
Abram Belskie.....	8
Adolph Block.....	14
Granville Carter.....	17
Elizabeth Gordon Chandler.....	24
Nathaniel Choate.....	29
Anthony de Francisci.....	31
Laci de Gerenday.....	35
Donald Harcourt De Lue.....	38
Paul Fjelde.....	43
Laura Gardin Fraser.....	47
EvAngelos Frudakis.....	50
Frank Gasparro.....	54
Margaret Grigor.....	56
Edward R. Grove.....	59
Karl Gruppe.....	63
Walker Hancock.....	66
Adlai Stevenson Hardin.....	68
Julian Hoke Harris.....	73
Malvina Hoffman.....	75
Carl Paul Jennewein.....	78
Thomas Hudson Jones.....	96
Dexter Jones.....	99
Joseph Kiselewski.....	104
Michael Lantz.....	110
Gertrude Lathrop.....	126
Thomas LoMedico.....	131
Albino Manca.....	135
Bruno Mankowski.....	138
Stanley Martineau.....	140
Ralph J. Menconi.....	149
Carl Christian Mose.....	154
Anthony Notaro.....	157
Eleanor Platt.....	160

Edmondo Quattrocchi.....	168
Joseph Renier.....	171
John Terken.....	173
Albert Wein.....	176
Robert A. Weinman.....	178
Elizabeth Weistrop.....	190



About the Author.....	192
Thanks are due.....	194
Further Reading.....	195
Index.....	197

“Affordable Art,” A Collecting Concept

In my ground-breaking *American Art Medals, 1909-1995, Circle of Friends of the Medallion and the Society of Medalists* (American Numismatic Society, 2011), I suggested collecting these two important medal series as a method of acquiring and studying the work of great American sculptors that the collector of average means could not afford in any other form. Indeed, “affordable art” might well be a defining sub-title of that work and the present study.

The medal series of the Hall of Fame for Great Americans at New York University (HOF) provides a similar opportunity for connoisseurs and collectors of the art medal and bas-relief sculpture. Here is another source of the highest quality medallic art, produced in the recent past but largely forgotten by the collecting community in 2018.

Launched with great publicity in 1962 and continued into the mid-1970’s, the HOF series never achieved even the limited degree of collector awareness won by the Society of Medalists (SOM) and several more ephemeral popular medal series of that time. In fact, if HOF medals are recalled at all by long-established collectors and dealers today, it will likely be with exasperation verging on disgust, “OH, THOSE THINGS!!!”

This is a shame, since any serious re-examination of “those things” reveals that the HOF series is a marvelous resource of medallic sculpture, offering the work of many great artists, some represented in the Society of Medalists, and several others who never created an SOM medal. Before its end, the series would include the medallic art of 42 of America’s leading sculptors.

Simply stated, HOF offers a largely forgotten trove of the highest quality medallic art, offering today’s collectors the opportunity to acquire affordable examples of the work of some of America’s greatest medallic sculptors. Consigned to undeserved oblivion as a commercial failure, the HOF series was at the same time a truly remarkable artistic achievement deserving to be better remembered and appreciated.

The Hall of Fame

An Overview

“Enter with *joy* that those within *have lived*...”

The Hall of Fame for Great Americans (HOF) was the concept of a great American educator, New York University Chancellor Henry Mitchell MacCracken (1840-1918), creator of the university's Bronx campus in 1885-1910. The Hall was endowed by Mrs. Finley J. Shepard (née Helen Gould) around 1900. Located at 181st Street and University Avenue in the Bronx, this “Westminster Abbey of America” includes a quarter mile-long colonnade flanking the heroically domed Gould Memorial Library, both designed by the great architect of the Gilded Age, Stanford White.

Chancellor MacCracken was inspired by European monuments of a similar nature and intent, including the *Walhalla Ruhmes- und Ehrenhalle* near Regensburg, Bavaria, a project of builder-King Ludwig I that was completed in 1842. The Chancellor's thinking was also influenced by Britain's Westminster Abbey and the Paris *Panthéon des grandes hommes françaises*. The latter occupied the former church of Saint Genevieve and proposals for its redevelopment in the 1840's included a circular gallery of statues of honorees that was never built but is depicted on a well-known 1845 medal honoring Eugene Sue.



The epicenter of New York University's Hall of Fame was the monumental gallery displaying bronze busts of uniform size created by the greatest American sculptors. On its pediment was inscribed “By Wealth of Thought, or else by mighty deed, they served mankind in noble character. In worldwide good they live forever more.”

At the beginning, honorees were divided into 15 classes: authors and editors, poets, business men, inventors, missionaries and explorers, philanthropists and reformers, clergymen and theologians, scientists, engineers and architects, lawyers and judges; musicians, painters and sculptors; physicians and surgeons; rulers and statesmen; soldiers and sailors; teachers; and “distinguished men and women outside these classes.”

While superficially resembling existing European monuments to greatness, American principles of liberty and equality demanded a broadly inclusive membership for our new Hall of Fame, based entirely on merit. Election of honorees would be controlled by a national body of electors not including elected officials such as state governors or mayors, who would represent as closely as possible the wisdom of the whole American people. Admission would not depend on birth, wealth or social standing.

The Hall of Fame was governed by a complex election process involving some 125 Electors from every state of the union, “men and women of national affairs... eminently qualified to judge our nation’s immortals.” Initially, all nominees had to be male and Americans by birth, though naturalized citizens and women were admitted after 1914. Any American citizen could submit a nomination, and the Electors chose seven persons from the 15 categories every five years from lists submitted by the University Senate.

At the beginning, a kind of Roman fame was the goal and some categories, notably clergy and missionaries, carried a waft of the 19th century. In 1922 it was decided that all nominees had to be dead at least 25 years before being considered. Interestingly, only 13 of those enshrined had been Presidents of the United States, though six former Presidents served as electors at various times.

Selection rules were designed to assure against transience, creating a pantheon where, as New York infrastructure giant Robert Moses later observed, “Youth may find a dramatic presentation of the history of our country, the progress of democracy, the glories of free enterprise, the record of ideals in action and the promise of the future.” Seen in this light, discontinuation of elections to the Hall of Fame may have been a triumph for “political correctness,” but was a loss to the worlds of history and art!

Writer R. Rubin (*Atlantic Monthly*, July 1997) summed it up, “MacCracken wanted to make sure that the people enshrined in his Hall of Fame were truly famous, not just memorable... he established a Board of Electors, composed of men and women who were themselves possessed of some measure of renown, ostensibly people of great character and sound judgment.”

Rubin continued, “It was a truly democratic institution – anyone could nominate a candidate... and although NYU served as a steward, raising funds and running the elections, the whole thing was technically the property of the American people. ...and people took it very, very seriously. Newspaper publishers used their editorial pages to lobby for and against nominees, and groups like the American Bar Association and the United Daughters of the Confederacy (UDC) waged extensive, expensive campaigns to get ‘their’ candidates elected...”

Concluding his thought, Rubin wrote, “For a while, being named to the Hall of Fame carried greater cachet than ‘Nobel laureate,’ and a hilltop in the Bronx seemed to many the highest spot in the country, if not the world.” A recent internet article, *The Bowery Boys*, “New York City’s Curious, Modern-day Olympus” (March 19, 2008), led reader Ken Harrison to write, “This is the very ‘Hall of Fame’ sung about in ‘The Wizard of Oz,’ when the Munchkin Mayor tells Dorothy that she’ll ‘be a bust, be a bust, be a bust in the Hall of Fame.’”

Special advocacy was not always effective, however. The UDC undoubtedly rejoiced in the early election of Robert E. Lee and their role in expediting the election of Thomas Jonathan “Stonewall” Jackson, but their lobbying efforts failed to secure the addition of CSA President Jefferson Davis to this “Confederate Trinity.”

After election, each inductee would be portrayed by a prominent sculptor with a bronze bust of specified dimensions that would be placed with appropriate ceremony on its pedestal inside the colonnade. Sculptors agreed not to duplicate the bust until 50 years had passed. Funds to prepare the statuary came from private donations, descendants, academic and professional groups, sources that had dried up almost completely by the 1960’s.

Elections were held in 1900 (29 honorees elected), 1905 (eight), 1910 (10), 1915 (nine), 1920 (seven), 1925 (two), 1930 (four), 1935 (three), 1940 (one), 1945 (four), 1950 (six), 1955 (three), 1960 (three), 1965 (four), 1970 (two), 1973 (four), 1976 (three).

The Hall of Fame was dedicated on May 30, 1901, an event commemorated by a medal

"Discontinuation of elections... may have been a triumph for 'political correctness,' but was a loss to the worlds of history and art!"

portraying George Washington by the great Austrian medalist Anton Scharff, struck by J.C. Christelbauer of Vienna. This 68.6mm medal presented an imposing bust of our first President and a view of the library building flanked by short sections of the colonnade.



Generations of U.S. commemorative coin collectors have gazed unknowingly on a stylized view of the Gould Memorial Library on the reverses of Booker T. Washington half dollars of 1946-1951 with their legend FROM SLAVE CABIN TO HALL OF FAME, though few have realized what they were viewing.



There exists a “Keystone Medal” created by Donald De Lue in 1960 and reportedly struck in the two metals and three diameters that later would be standard for the HOF series, though this little-known medal is not considered part of that series. Its obverse presents a rugged-featured generic male head superimposed on a laurel branch within legend HALL OF FAME FOR GREAT AMERICANS AT NEW YORK UNIVERSITY, 1960. Below the head is the pediment quotation, IN NOBLE CHARACTER/ IN WORLDWIDE GOOD/ THEY LIVE FOREVER/ MORE.



The reverse is classic De Lue, presenting a starry universe with the hovering figure of God the Creator holding a kneeling human figure with lyre on the palm of His hand as angels sound trumpets above. Reportedly there were 1,200 of the 76mm (3-inch) Bronze medals struck; 2,500 of the 44mm (1¾-inch) bronze; 600 of the 44mm .999 silver. (D. Roger Howlett, *The Sculpture of Donald De Lue: Gods, Prophets and Heroes*, David R. Godine, Boston, 1990, p.207).

Medal researchers now believe that the number of “Keystone Medals” actually struck was significantly

smaller than these published totals, as the medal is elusive today in any metal. These medals were not publicized or sold as part of the regular HOF series that began to appear two years later in the same formats.

The medal program of 1962 was inspired in large measure by endless requests received over the years for miniature busts of HOF immortals. Providing such miniatures was not economically feasible, but after much deliberation it was decided that medals could answer this need at a reasonable cost, and the series was launched.

There were, of course, older European medal series struck in uniform size, such as Jean Dassier's small-diameter medals of religious Reformers or luminaries at the Court of French King Louis XIV; Amedée Durand's *Series Numismatica Universalis Virorum Illustrium* (1818-1846) or the *Galerie Metallique des Grandes Hommes Françaises*, honoring greats in all fields from statesmen to poets, soldiers to theologians and writers. Planners of the HOF series undoubtedly encountered these medals sometime in their careers.

Each medal for the HOF program would present a bas relief portrait based on the bust in the colonnade, causing purists to complain that the medals were "portraits of busts" rather than living beings. Several medals, however, present portraits wholly unlike the colonnade bust. A few medals were designed by still-living sculptors of some of the busts, but more were crafted by a later generation of American artists.

Directing this ambitious program was Dr. Ralph W. Sockman of NYU, assisted by Curator Freda T. Hliddal. The towering figure of the program, however, was master medalist Donald Harcourt De Lue as Chairman of the Art Committee. Advising this Committee at various times were Past Presidents of the National Sculpture Society Lee Lawrie, Chester Beach, James Earle Fraser, Cecil Howard and Sidney Waugh.

"The medal program of 1962 was inspired in large measure by endless requests... for miniature busts of HOF immortals."

The HOF brochures described this committee as "Composed of eminent American sculptors and medalists, Chairman Donald De Lue and members Stanley Martineau, Michael Lantz and C. Paul Jennewein. "The Art Committee aids the Director in choosing the appropriate sculptors and approves models for the bronze busts which are placed in the Hall of Fame for Great Americans. They perform these same functions in selection of sculptor-medalists and approval of sketches and models for the official medal series being issued."

In his biography of De Lue, Howlett observed, "Most [medals] were commissioned during De Lue's tenure as chairman. De Lue felt strongly about the project and its active continuation. In 1973, NYU turned the Hall and their Bronx campus over to the City of New York, which in turn entrusted it to Bronx Community College (BCC). Unfortunately, at that time the ongoing program of election and additional busts of inductees and medals was suspended, and the Fine Arts Committee was disbanded soon after."

In the early 1970's, New York City was in a period of economic decline with resulting social and political tribulation. "Political correctness" arrived with a vengeance. A younger generation of academics spurned the Hall of Fame as an expression of capitalist elitism and BCC soon terminated the decades-old program of election and sculpture. Only two classes were elected after the BCC takeover: 1973 (George Washington Carver, Louis D. Brandeis, Franklin D. Roosevelt, and John Philip Sousa) and 1976 (Clara M. Barton, Luther Burbank, and Andrew Carnegie).

Coin World noted on Aug. 18, 1976, in "Medals add to 'Hall of Fame' numismatic appeal," that "Elections were held every five years, and that of 1976 is to be the last, as the last three openings will be filled." It reported the unveiling of the bust of military march composer John Philip Sousa with an address by HOF Elector William Schuman and a performance by the U.S. Marine Corps band.

Among the last honorees actually portrayed by a bronze bust was President Franklin Delano Roosevelt. It took 19 years to raise the required \$25,000 to complete the FDR bust. None of these last honorees are represented by HOF medals, for by 1974 the medal series had ground to a halt.

More than fifty years have passed since the first HOF medals appeared and assembling a complete and accurate history of the medal program has proven challenging. The collapse of the old Medallic Art Company in 1991 and the acquisition of its name and assets by Tri-State Mint of Sioux Falls, South Dakota, and later by Northwest Territorial Mint of Dayton, NV, resulted in much information becoming inaccessible to writers and researchers.

Recent acquisition of the firms' archives, dies and galvanos by the non-profit American Numismatic Society (ANS) will make a vast amount of historical materials available to future researchers and historians.

Serious literature dealing with HOF and its medals has always been sparse. The original Medallic Art Co. offered rather inadequate data in its own publicity releases. Giving a sketchy overview of the workings of the HOF series was an undated and clumsily worded *Fact Sheet* apparently released in mid-1968. It noted in part,

The Hall of Fame medals, one of the most outstanding art medal series in the world today, is (sic) noted for three things: portraying America's greatest citizens, in artistic medallic design, by the most prominent American sculptors. Since 93 Americans have been honored by election to the Hall of Fame (to 1965, elections held every five years) the continuing series will catch up to current issues by 1973.

In distinctive high relief, the obverse of each art medal bears a portrait of a famous American enshrined at New York University's Hall of Fame for Great Americans. Reverse of each medal shows a theme symbolic of the person's lifetime achievements...

Released at the rate of approximately one a month, fifty medals in the series have been issued to spring 1968...

The *Fact Sheet* went on to enumerate the metals and sizes of medals offered, listing prices for 3-inch bronze, 1- $\frac{3}{4}$ inch bronze and silver (76 and 44.5 millimeters in 21st century measurement). The silver medals were actually .999 fine, an important selling point blithely ignored by the compiler of the *Fact Sheet*. Appended was a roster of 51 medals issued through mid-1968, plus a listing of 41 "Hall of Fame Medals Yet to Appear."

According to the *Fact Sheet* calculation, the complete roster should have numbered 92 medals. However, the author's collection contains 94 HOF medals, including both 1970 inductees, Albert Abraham Mitchelson and Lillian Wald.

The *Fact Sheet* and a significant wrap-up article in the Aug. 18, 1976 *Coin World* asserted that 7,500 silver medals were struck (or more properly, were to be struck of each issue), but no figures were published for the two sizes of bronze that were planned as open-ended issues. Once again, it must be emphasized that Medallic Art Co. was a private corporation, under no obligation to release any more information than it thought proper and was often unwilling to provide data most collectors wished to have.

Theodore Morello's 192-page paperback *Official Handbook, The Hall of Fame for Great Americans at New York University* was published in 1962. It reproduced the original Hall of Fame ground plan by the great architects McKim, Mead and White along with a wealth of biographical and historical information for the honorees selected by 1962. Black and white photos of each bust appeared, and in some cases photos of plaster models of those busts. The plan shows numbered positions for 102 busts, showing that the Hall could not have expanded indefinitely without significant architectural modification.

Falling into the category of sales literature was the fascinating interim guide to the medal series published in October 1966, entitled simply *The Hall of Fame for Great Americans at New York University*. This non-paginated paperback provided black and white photos and extremely terse, two-line biographies for 36 medals released up to publication date, arranged alphabetically from Susan B. Anthony through Roger Williams. Brief blurbs described Medallic Art Co. and Coin and Currency Institute and offered a list of all honorees through 1966 and a description of the HOF albums.

Numbers can be revealing. SOM issued 129 medals over some 65 years, HOF created 94 medals in 14 years, a remarkable feat from any perspective.

Despite its artistic importance, landmark status and majestic view of the Hudson River, the Hall of Fame was sorely neglected after 1973, exposed to the ravages of acid rain, New York City's pigeon population and the occasional vandal. It was still fondly remembered by such NYU alumni as Bronx Borough President and 2005 Democratic mayoral nominee Fernando Ferrer, who recalled, "When I was a student in the 1960's, it was a great place for a cheap date."

Indeed, the derelict complex soon became known as the "hall of shame," and seemed doomed to unchecked decay. Then came the unexpected turn-around in the city's fortunes under Mayor Rudy Giuliani and the Hall of Fame received an unexpected \$1.3 million face-lift, spearheaded by dynamic Director Ralph Roarke.

Not only were the existing colonnade, language and philosophy halls and library thoroughly renovated but parts of the complex that had never been finalized were now slated for completion. Most notable was a state-of-the-art auditorium equipped with the latest audio and video facilities, located beneath the great hall.

On April 5, 1999, the effort was recognized by the Lucy G. Moses Award for landmark restoration, presented by the New York Landmarks Conservancy. A triumphal celebration of the Centennial of the Hall of Fame's dedication was held in 2001. Unfortunately, this unexpected turnaround came long after the demise of the medal program of some 30 years earlier.

The Hall of Fame returned to the headlines in late 2017 after the dramatic confrontation in Chancellorsville, Virginia, over the proposed removal of an equestrian statue of Robert E. Lee and similar proposals involving historic statuary from New Orleans to New York City.

In August it was reported that New York State Governor Andrew Cuomo had ordered the busts of Confederate Generals Robert E. Lee and Thomas Jonathan "Stonewall" Jackson removed forthwith from the Hall of Fame because "...New York stands against racism." City Council Speaker Melissa Mark-Viverito was quoted in *The Gothamist*, "Clearly Confederate generals are not great Americans and have no business being part of the display."

News photos soon appeared to the now-denuded pedestals in the colonnade along with attacks of other laureates including zoologist Louis Agassiz for having held views of the races that were common in the mid-19th century. It was becoming apparent that it would be easier to begin "weeding" the nation's history than it might be to stop that process.

The Hall of Fame Medal Saga

All HOF medals were struck by Medallic Art Co. (MACO), founded as a department of Deitsch Brothers, makers of ladies' handbags in New York City in the early 1900s. It was spun off as a separate company about 1908 under the ownership of Felix and Henri Weil and later acquired by Indiana businessman Clyde C. Trees who built it into a powerhouse of medal production.

MACO was later directed by Trees' nephew William T. Louth who ultimately lost control to new management led by the late Donald Schwartz (obit. 2017). It remained in New York City until 1973 when the firm relocated to Danbury, Connecticut. MACO was unquestionably America's premier maker of fine art medals for some 80 years.

Each HOF medal would present a bas-relief portrait modeled on the three-dimensional bust in the colonnade, so that a proper description of each medal might be, "by Robert A. Weinman after Charles Grafly," or in the case of the occasional medal and bust by the same artist, "by Edmondo Quattrocchi after himself."

Reverses were solely the work of the medalist. The series presents a fabulous range of artistic styles with relief varying from low to ultra-high, reverses ranging from historical-pictorial to allegorical and the occasional whimsical fantasy. Even casual examination shows that this series is a mother lode of American medallic sculpture and the observer marvels that this achievement could have been accomplished in so short a time.

Early advertising and reporting on the HOF series did not provide definitive reports of the numbers actually struck of silver, large or small bronze. An April 18, 1976 *Coin World* story noted rather off-handedly, "silver medals are limited to 7,500..." No totals for either size bronze were ever published.

Despite all of its manifest attractions, however, the HOF series failed to achieve the "monumental" commercial success it deserved. Several inherent characteristics of the program helped bring this about. First was the cast of characters itself. It might have been foreseen that George Washington, Thomas Jefferson, Abraham Lincoln, Theodore Roosevelt, Robert E. Lee or Edgar Allen Poe would be best sellers, but such relatively obscure figures as Charlotte Cushman, William Thomas Green Morton, William Ellery Channing or James Kent could not be.

Some Hall of Fame laureates were simply less exciting to late 20th century collectors. Undoubtedly major achievers in their day, Emma Willard, Simon Newcomb, Philips Brooks and Albert Michelson were simply not "box office" in the 1960s, although a more enthusiastic collector response to the series as a whole might have pulled along the lesser lights as collectors pursued completeness.

One pervasive design feature distracting the eye and irritating viewers was the obligatory identification THE HALL OF FAME FOR GREAT AMERICANS AT NEW YORK UNIVERSITY. This name included 49 letters and 10 spaces that had to be squeezed in somewhere on every medal. Whether presented in boldface as legend, sans-serif as inscription or in script woven in somewhere, this title interrupted the viewer's focus and interfered with

Each medal featured a *portrait* based on a bust, an *original reverse*, and a lengthy HOF legend.

They were produced in both *bronze* and *silver* in two or three sizes, released *monthly*.

appreciation of a medal's design. It might have been wiser to have placed this lengthy name in an edge inscription as COF and SOM had done so successfully.

The initial decision to offer the medals in two metals and three sizes intimidated collectors. The completeness-fixated undoubtedly thought they had to commit to the whole series: 282 pieces in all. Considering the expense that such a "complete" collection would involve, many otherwise interested collectors immediately drew back. The monthly frequency with which new issues were to appear stressed even dedicated buyers of the series.

Another reality that may have affected some collectors was the conflicting visual qualities of Silver and Bronze that were startlingly clear in the HOF series, especially on those displaying the highest relief. Frosty antiqued Silver presents a unifying sameness that is dramatically different from the satiny, nuanced patinas of bronze.

The medals were accompanied by large, busy, black-and-white brochures that had to be folded several times to fit in the uniform cardboard boxes. Brochures included biographies of the HOF honoree, sculptors of both bust and medal, lengthy histories of the Hall of Fame, Medallion Art Company and the distributor, Coin & Currency Institute. The conflicting tangle of headings and sub-sections (sometimes five to a page) caused immediate visual fatigue.

Albums measuring 10-5/8 x 8-7/8 inches were created for the silver and small bronze issues featuring glossy black hard covers silver-stamped with 6-line HOF identification and a stylized Benjamin Franklin bust and pedestal. Each album contained a black-flocked page with 12 die-cut openings.

Modern medals are not struck in restraining collars but are lathe-trimmed and do not show precise diameters. A few fractions of a millimeter difference meant that medals quickly fell out or fit so tightly that it was necessary to jam a medal into its opening by force. It was a rare HOF album that did not jingle with loose "bag marked" medals when taken from a shelf.

Distribution of the series was handled by Coin & Currency Institute (CCI), then at 393 Seventh Avenue, New York City. This firm, founded by the late Robert Friedberg, is still directed by the Friedberg family, well-regarded coin dealers and numismatic publishers. In addition to conducting a successful coin retail business, they published remarkably successful catalogues of U.S. paper currency and world gold coinage that remain standard references today.

"Many collectors were backing out after they understood the full scope and time-frame of the now-unfolding series."

In the medal field, CCI successfully marketed the Santa Fe, Alaska and Hawaii Statehood, John F. Kennedy and Lyndon B. Johnson Inaugurals, U.S.S. Enterprise, Civil War Centennial Medals (with Lee and Grant portraits) and other popular issues over several years. These first introduced the medal to thousands of American coin collectors and its nationwide network of department store outlets made the firm a logical choice to handle the ambitious HOF program.

One veteran of sales outlets, including the facility located in the lamented Gimbel's department store in mid-Manhattan, is Robert Krajewski, for several years photographer at Stack's. He recalls that sales of the large and visually impressive bronze medals were brisk at first, with demand for the silver medals lagging disappointingly behind. It was soon apparent that many collectors were backing out after they understood the full scope and time-frame of the now-unfolding series.

The small-diameter bronze medals were the poorest performers, proving virtually impossible to sell, and thousands remained heavily on the hands of the distributor for years after. Today they are the most forgotten of the forgotten and will receive only the briefest notice in the present study.

Confronted with the bulky mass of unsold silver remainders, outlet managers were heard to promise, "When silver gets to \$6 an ounce, we'll be rid of these damn things!" Undoubtedly a large number of unsold silver medals did flow to busy refineries during the great silver boom triggered by the Hunt brothers' failed attempt to corner the silver market in the late 1970s.

This dismal fate lay in the unsuspected future when the series was launched. Massive advertisements radiated optimism and made the first HOF issues stand out in hobby publications already crammed with ads for such competing programs as the wildly successful Presidential Art Medal series emanating from Englewood, Ohio.

Contemporary flashes in the pan included Heroes of Peace, House of Shields Presidential-Statehood medals, Civil War Generals, state capitols and the Executive Series of U.S. Presidents and Vice Presidents.

And who could forget the late Toivo Johnson's grotesque series claiming to honor great American coin designers and engravers of the past by casually appropriating their existing medallic art for commercial purposes, combining them with new reverses cobbled together by an elderly in-house hack? These and several other fizzles burst the 1960's medal bubble and delayed solid growth of medal collecting for years to come.

The first HOF medals released failed to trigger the intense, act-now collector enthusiasm needed for successful lift-off. The ethereal Alexander Graham Bell and stolid George Westinghouse medals were among the first advertised, but their subjects and designs lacked the visual and artistic punch later shown by the Abraham Lincoln, George Washington, Benjamin Franklin, Edgar Allen Poe and Theodore Roosevelt Medals.

These first designs undoubtedly gave a misleading impression of the medals to come and discouraged many collectors from committing to the entire series. Despite extensive advertising and fanfare, the series faltered and gradually faded from sight. The last copyright date observed by the author is 1975, giving the series an overall active life of perhaps 13 years before it sank into oblivion.

There was a brief flicker in the ashes in March 1978, when some 7,000 unsold remainders of 90 of the large bronze HOF issues were sold to Johnson & Jensen (J & J) of Danbury, Connecticut, outstanding pioneers in the field of medal auctions.

J & J publicity releases and photos featured an armored truck supposedly hired to haul this tonnage to Danbury. The truck was rented only for a couple of hours until photos could be taken in this early example of "creative medallic advertising." Special interests had salvaged most of three worst-sellers: Charlotte Cushman, William Thomas Green Morton, and Sylvanus Thayer.

A museum dedicated to actress Cushman in Philadelphia acquired her medals in quantity, the United States Military Academy at West Point gathered in the Thayer Medals, and an organization of dental anesthesiologists siphoned off the Morton pieces.

Original issue price for the large bronze medals had been \$12.50, but J & J offered pieces from its massive hoard at prices ranging from \$8.95 for one or two specimens down to \$7.50 for purchases of 30 or more, to the distress of buyers who had acquired their medals at full issue price. HOF sales continued to show a flat line.

Only a fraction of the remaining hoard was sold by the Danbury firm and the unsold thousands were sucked into the long-drawn-out J & J bankruptcy process in 1984, emerging in the possession of Collectors Auctions Ltd., the firm directed by John P. Burnham, which tried to extend the earlier firm's auction methods with indifferent results.

Possibly related to the disposal of remainders are recently reported cased sets of 10 silver medals in the collection of an Ohio collector. Containing medals from random parts of the HOF series, these blue-flocked cases bear gold-imprint logos bearing the somewhat deceptive identification Medallic Collectors of America.

While a real Medal Collectors of America (MCA) does exist, founded by the author in 1998, these sets' interesting "variant" name strongly suggests a telemarketing bowdlerization designed to dispose of silver remainders. Other curiosities may surface and call for careful study.

Today, 50 years after the first medal was released, a newer generation of medal collectors has matured without any knowledge of this remarkable series. Unlike the increasingly appreciated SOM medals, most HOF medals can be found at very affordable prices at the present time. Perhaps a detailed re-examination of the medals from the artistic, historic and collector standpoint will awaken renewed interest in these long-neglected examples of superb quality medallic art.

On a *philosophical* note...

The Hall of Fame concept was based on “greatness” as understood by Chancellor MacCracken and the world of 1900. Greatness signified solidity of thought and achievement and the desirability of recognizing those whose careers and achievements defined “greatness.”

Is this concept still valid in the post “me generation” world of the 21st century? There are those who deplore the very concepts of greatness and recognition as no longer applicable in 21st century American affairs. To them, the continued existence of the Hall of Fame is an inexplicable anachronism.

Do not these Hall of Fame medals offer valid contradiction to such dismal thinking?



Medallic Art Company

Edgemarks Observed

This listing of edge marks was originally compiled for the author's *American Art Medals, 1909-1995* (ANS, 2013). Because of the brief time in which the HOF series was struck, only a few of these edge marks will actually be found on the medals. Most observed have displayed Edge B for Bronze and Edge L for silver.

~ Maker's Edgemarks ~

A. MEDALLIC ART CO. N.Y. This mark continues the Circle of Friends Edge E, appearing on COF 12 and some SOM medals, showing relatively small letters with a distinctively short upright on the final Y. A second form of this mark, which is more common on SOM medals, has taller letters.

B. MEDALLIC ART CO. N.Y. BRONZE. The word BRONZE is usually in smaller letters, and its alignment to and distance from the company name vary considerably, arguing for the use of two separate dies to create this mark. The letters of the company name usually resemble the second form of Edge A.

C. MEDALLIC ART CO. N.Y. / BRONZE. This has the same characteristics as Edge B, but the two dies have been arranged in two lines rather than placed on a single line.

D. MACO – NY - BRONZE. Review of specimens in March-June 2011 strongly suggests that this mark was used on continuing SOM strikes in the late 1970s.

E. MACO BRONZE.

F. MEDALLIC ART CO.-DANBURY, CONN. Minor differences are known with differences in punctuation. These are listed as Edge F var., with the exact reading shown.

G. © MEDALLIC ART CO.-DANBURY-CT.- BRONZE. Several minor variants are known, with small differences in punctuation. These are listed as Edge G. var., with the exact reading shown. Beginning with issue 94 the copyright symbol © normally appears at the beginning of mark G, and beginning with issue 99 the date of issue frequently appears between © and MEDALLIC.

H. MACO. NY. BRONZE.

J. MEDALLIC ART COMPANY N.Y.-.999+ PURE SILVER. This mark was also used on the silver SOM re-issues of the 1970.

K. MEDALLIC ART CO.-SIOUX FALLS, S.D.-BRONZE. NOT USED ON HOF MEDALS.

L. MEDALLIC ART CO. N.Y. .999+ PURE SILVER. This is the edgemark observed on all small Silver HOF medals.

Diameters & Weights

Brochures and sales literature describing HOF medals ignored weights and size variations. Weights of the large and small bronze medals were of little importance and their diameters were generally around 76 and 44.5 millimeters. Produced by modern production methods, HOF medals were lathe-trimmed to remove excess metal or “flash” after striking, allowing deviation of a millimeter or more.

Silver medals are a different story. As noted above, early MACO literature ignored fineness and weight altogether. During the life of the series, however, silver bullion began its inexorable rise in value, rapidly leading to such disruptions as the abandonment of silver for nearly all U.S. coinage. After the HOF series faded away the Hunt brothers’ attempts to corner the silver market drove the price to nearly \$50 per troy ounce during the bullion madness of 1979.

The author examined a complete set of silver HOF medals early in 2011, property of an Arizona family, original subscribers to the series at time of issue. Each medal was still housed in its original purple and cream box of issue and accompanied by its folded brochure. Comprising this collection were 93 HOF issues, missing only the 1968 William Ellery Channing Medal for completeness.

With the author’s Channing added, all silver medals were photographed by Doug Plasencia, acclaimed coin photographer just ousted as a result of one of the mergers which overtook the New York firm of Stack’s. The author measured and weighed all medals in this collection, revealing diameters ranging from 44.3 to 44.7mm, though many pieces adhered to the published standard of 44.5mm.

Weights presented a dramatically different story. Many younger or beginning collectors today are convinced that all silver items must be struck in one troy ounce increments. In fact, this handy benchmark came into widespread use only with entrance of modern bullion coins of the late 20th century and has no general relevance to the medal field.

Actual weighing of medals comprising the Arizona Collection revealed an amazing range of weights, expressed here in grams. The heaviest weight discovered was the 1963 James Fennimore Cooper Medal at 78.1 grams; the 1971 John Adams Medal weighed 73.6 grams and the 1966 Grover Cleveland a picayune 38.9 grams. The Cleveland appeared not long after steeply climbing silver prices brought the introduction of the new U.S. clad coinage.

Silver weights expressed in grams were recorded for all HOF silver medals in the catalogue. This does not mean that every existing medal of the type will be of this precise weight, only that at least one specimen examined showed the listed weight.

Given their artistic and historical merit, the medals of the Hall of Fame for Great Americans merit greater understanding and appreciation from today’s collectors. Perhaps with these assembled facts at their fingertips, today’s collectors will find their interest aroused in this long-vanished series.



Medals of Agop Agopoff

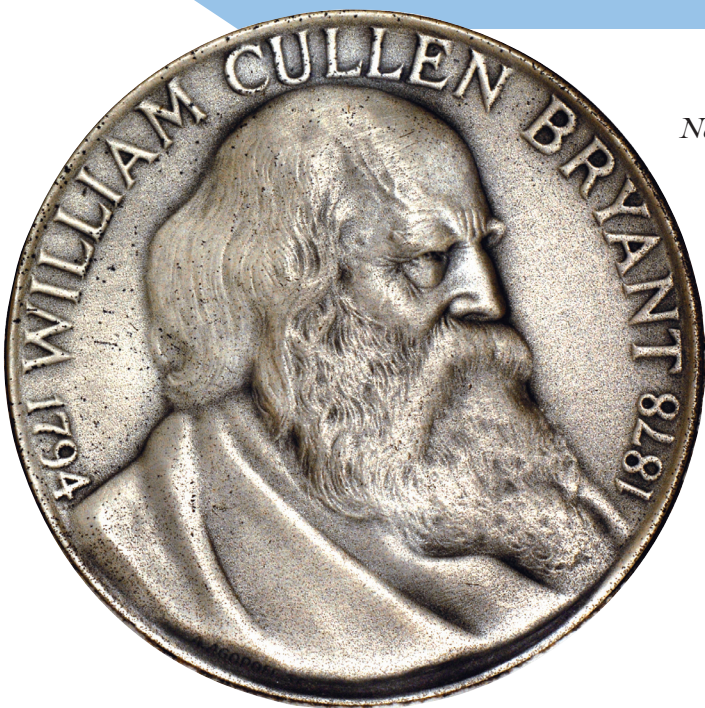
Born in Sliven, Bulgaria, in 1904, Agopoff began his art education in Europe, continuing at Columbia University and the National Academy of Fine Arts after coming to the U.S. in 1929. His portrait sculptures portray statesmen, musicians, scientists, writers and royalty in the Old World and America.

His subjects ranged from Romanian Prime Minister Alexandru Averescu and Czech composer Antonin Dvorak to Texas Governor Bell, Persian poet Firdausi and Princess Grace of Monaco. His John F. Kennedy Memorials at Hyannis Port and Barnstable, Massachusetts, received wide acclaim. His portraits of FBI Director J. Edgar Hoover and Kennedy brought him two Lindsey Morris Awards from the National Sculpture Society.

He also received the Gold Medal of Honor and Huntington Awards of the Hudson Valley Art Association and the Gold Medal of Allied Artists of America. He subsequently became the first artist born abroad to be honored with the American Numismatic Society's Sanford J. Saltus Award.

Agopoff contributed two medals for the Hall of Fame series in 1967 and 1970. In the development of their portraiture and creation of reverse designs, these medals dramatize the wider imaginative and artistic opportunities the medals offered compared to the severely limited parameters of the busts in the Hall of Fame itself. He died May 12, 1983.

William Cullen Bryant Medal 1967



Elected 1910. After bust by Herbert Adams, donated by the *New York Evening Post*, unveiled in 1929 by Bryant's grandson Harold Godwin.

OBV. Luxuriantly bearded, aged bust r. of the New England-born poet and journalist, displaying what Agopoff called “patriarchal personality, grave and yet not stern.”

REV. HOF legend surrounds a pastorage presenting a young woman seated with an open book, gazing at a radiant sun over highlands and river, almost certainly the Hudson River and Palisades, with a three-line quotation from Bryant's poem “The Arctic Lover,” *How glorious/ through his depths of light/ rolls the majestic sun.*



William Cullen Bryant was born in Massachusetts in 1794, and died in New York City in 1878. His parents' straitened circumstances prevented his attendance at Yale, but he studied and practiced law in his native state before setting out on a 50-year stint in magazine and newspaper journalism in New York City where he became co-owner of the influential *New York Evening Post*. Busy Bryant Park at the New York Public Library is among the monuments to this man of letters.

A prodigy of poetry, he wrote the profound “Thanatopsis” at age 17. Discovered and published years later, the poem moved one reviewer to express doubt that “anyone this side of the Atlantic is capable of writing such verse.” The following years saw publication of such acclaimed classics as “To a Waterfowl,” “Green River,” “The Ages” and “The Yellow Violet.” Near the end of his life Bryant penned “The Flood of Years” and the fittingly titled poem, “A Lifetime.”

Agopoff's thoughtful, aged bust is in its way more moving than Herbert Adams' facing portrait. His reverse is a concise bas-relief shorthand of Bryant's long and profoundly meaningful career in the forefront of American letters.

PATINA AND EDGE MARKING OBSERVED:
Large Bronze, tan-gold, Edge B, 76.5mm.
Silver, Edge L, 44.5mm, 60.2 grams.

Edwin Thomas Booth Medal 1970

Elected 1925. After bust by Edmond T. Quinn, gift of The Players, unveiled 1926 by Booth's grandson Edwin Booth Grossman.



OBV. Facing bust of famed Shakespearean actor and world-class tragedian.

REV. Half-length figure of Booth in his signature performance of the role of Hamlet, *TO BE OR NOT TO BE* in field. HOF legend.



Edwin Booth was born in Maryland in 1833, son of actor Junius Booth, brother of Lincoln's assassin John Wilkes Booth. He made his stage debut in Boston in 1849 in *Richard III* and two years later toured the world with his father's Shakespearean company. His success with more than 100 performances as Hamlet in Philadelphia in 1864-65 was phenomenal, but his career was derailed by his brother's assassination of President Abraham Lincoln.

His star-crossed stage career resurged again and again, interrupted as often by such tragedies as the burning of the Winter Garden and the closing of the Booth Theater in the Panic of 1873. After a great final success with famed Polish actress Helena Modjeska in 1889-90, Booth retired to live in the Players Club, the residence he had donated to the group. He died in 1893.

This medal's relief seems notably higher than the preceding, combining a dramatic portraiture on both the obverse and reverse to capture the brilliant yet tragic career of a giant of the American stage. Considered with his William Cullen Bryant medal, it can be said that both of Agopoff's medals are among the more memorable contributions to this series.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold, Edge B, 76.5mm.

Silver, Edge L, 61.8 grams.



Medal of Albert d'Andrea

Albert d'Andrea (1897-1982) was born in Italy and came to the U.S. in 1901. He was educated in New York City schools, receiving art instruction at the National Academy of Design, Pratt Institute and the University of Rome and served as art professor at the College of the City of New York in 1918-1948. He served as art director for the city for decades. He designed his first medal in 1918 and his bas relief work is to be seen in the National Portrait Gallery, Washington, D.C.; Franklin D. Roosevelt Library at Hyde Park, New York; Bibliothèque Nationale, Paris; Jewish Museum, New York; and Biblioteca Apostolica Vaticana, Rome.

His portrait medals subjects included Dr. Jonas Salk, Bernard M. Baruch and Thomas A. Edison. After 1948, he served CCNY as Chairman of its Art Department and was Director of Planning and Design. He created a single medal for HOF, characterized by very low relief and a smoothly distinctive style. D'Andrea received the NSS Lindsey Morris Award in 1963. He died in New York City on April 16, 1983.

Grover Cleveland Medal 1966

Elected 1935. After bust by Rudolph Evans, unveiled 1937 by the President's youthful grandson, Master Thomas Grover Cleveland.



OBV. Large civil bust r. of the 22nd and 24th President, remembered as a vigorous political reformer and first Democrat actually inaugurated as President after the Civil War.

REV. Presidential Seal at center of a view of the Statue of Liberty, New York harbor and lower Manhattan in the distance, a crowded immigrant ship approaching at l., cross-section of the late 19th century American population massed at r. A bold two-line HOF legend curves below, occupying almost half the total surface of the medal.



Present-day Americans have forgotten the exceptionally high esteem in which Grover Cleveland was held in the early 20th century, reflected in the fact that he was one of a handful of Presidents elected to the Hall of Fame. Born in Caldwell, New Jersey in March 1837, young Cleveland found that his family's limited means made formal law education impossible. Instead, he obtained a clerkship in a law office and was ultimately recognized by membership in the Bar by his own efforts.

He entered politics in New York State during an era of widespread corruption, becoming Assistant District Attorney of Erie County, New York in 1863, Mayor of Buffalo in 1881 and Governor of New York in 1882. He was elected President as a reformer, helped by the heedlessness of Republican contender James G. Blaine, who let pass an assault on the Democrats by prominent New York City Presbyterian clergyman Theodore Burchard as the party of "Rum, Romanism and Rebellion."

Cleveland also faced down reporters who were pursuing the potentially devastating discovery that he had fathered an illegitimate daughter years before, a fact publicized in a widely circulated doggerel, "Ma, ma, where's my

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, yellow-gold patina, Edge B, 77mm.
Silver, Edge L, 44.6mm, 38.9 grams, thin planchet.

pa? Gone to the White House, ha, ha, ha!” He defused the issue by simply owning up to it, adding that he loved his daughter very much, and asking blandly, “Any other questions?”

As President, Cleveland promoted a non-partisan Civil Service under the motto often seen on contemporary political medalets, “A public office is a public trust.” He never hesitated to take an unpopular stance, opposing annexation of Hawaii, advocating a lower tariff and ending the burdensome Federal Silver subsidy required by the Sherman Silver Purchase Act.

His marriage in the White House to Frances Folsom and the birth of their daughter “Baby Ruth” were attention-getters, as was his re-election in 1892 after defeat by Benjamin Harrison in the 1888 campaign. His Administration was complicated by the Panic of 1893, labor troubles and the march of Jacob Coxey’s “army” of the unemployed.

Jules Edouard Roiné designed the 1908 American Numismatic Society Cleveland Plaque, but a bill proposing a Grover Cleveland Birth Centennial Half Dollar was defeated in 1937.

The notably low relief used for this medal muted much of the drama its design offered. The medallion parable of the reverse is seriously compromised by the oversized HOF identification that possesses neither drama nor beauty.

*"He never hesitated
to take an unpopular
stance."*



Medals of Abram Belskie

Abram Belskie was born in England in 1907, came to the U.S. in 1929 and achieved citizenship in 1939. He studied art in the Glasgow (Scotland) School of Art in 1923-1927; additional study followed in London, Paris and Rome, 1927-1929. He studied in the U.S. under John Gregory and Malvina Hoffman. He received the Lindsey Morris Prize of the National Sculpture Society in 1951 and the J. Sanford Saltus Award of ANS in 1959. Belskie died in 1988 at the end of a long and eventful career.

Belskie was America's pre-eminent sculptor of medical subjects for many years, beginning with his contributions to the Hall of Man at the 1939 New York World's Fair, the American Museum of Natural History, New York Medical College, Academy of Medicine, New York Medical College and American Heart Association.

Belskie's contributions to the HOF program comprised five medals, three of which were devoted to greats in medicine or medical research. He also sculpted an entire series on Great Men in Medicine for the Presidential Art Medal Co. of Vandalia, Ohio. He researched the application of sculpture to medicine through three-dimensional presentation which brought him recognition from the New York Medical College for his pioneering work in that area.

Walter Reed Medal 1963

Elected 1945. After bust by Cecil Howard, unveiled May 1948.



OBV. Uniformed bust $\frac{3}{4}$ l. of famed U.S. Army surgeon and yellow fever researcher.

REV. Mosquito *Aedes aegypti* or *Stegomyia fasciata*, insect vector of yellow fever, posed against the giant schematic of a disease-causing micro-organism. A large-letter HOF legend encircles the design.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold, Edge B, 76.2mm, 15mm thick at center.

Silver, Edge L, 44.6mm, 63.3 grams.

The Reed medal was a triumph of medallic relief, 17.4mm thick at its highest point. The commanding uniformed bust of the great researcher and the mosquito juxtaposed against the lethal micro-organism are a true “story without words” and a testament to Belskie’s mastery of bas-relief.

Walter Reed was born in Gloucester County, Virginia in 1851, dying in Washington, D.C. in 1902. He received medical degrees from the University of Virginia Medical School in 1868 and Bellevue Medical College in New York City in 1869. He researched tropical diseases under Dr. William Welch at The Johns Hopkins University and chaired a committee in 1898 studying the transmission of typhoid fever in army camps in the Spanish-American War.

Working with a committee in Cuba including James Carroll, Jesse Lazear and Aristides Agramonte, Reed demonstrated by controlled experiments on human beings that yellow fever was transmitted by mosquitoes. Dr. Lazear died in the course of this experiment, which was built in part on the earlier work of Cuba’s great medical researcher Dr. Carlos Finlay. He continued research at the Army Medical School and later at New York’s Columbia University.

Phillips Brooks Medal 1965

Elected 1910. After bust by Daniel Chester French, unveiled in 1924 by Miss Josephine Brooks, the Bishop's niece.



OBV. Robed bust l. of Episcopal preacher and theologian, vital dates r., HOF legend.

REV. Creation of the universe from Genesis, a bearded God the Father creating cosmos, legend IN THE BEGINNING GOD CREATED THE HEAVEN AND THE EARTH, Hebrew inscription *BEREISHAH*, *Genesis* at r.



PATINA AND EDGE MARKING OBSERVED:

Large bronze, tan-gold, Edge B, 77mm, 14mm max. thickness.

Silver, Edge L, 44.2mm, 72.1 grams.

Belskie captured Brooks the inspired preacher as a robed figure bathed in streaming rays from the cross at left. The HOF legend is presented in two lettering styles with the outsize "F" of FOR intruding neatly into the otherwise empty field just before PHILLIPS. Creation is a topic that has challenged many leading medallic sculptors including Adolph Alexander Weinman, Donald De Lue, Anthony De Francisci and Albert Wein. Belskie's rendering of Creation must rank among the most successful ever attempted.

Phillips Brooks was born in Boston in 1835 and died there in 1893. He was educated at Philips Andover Academy, Harvard University and the Theological seminary of Alexandria, Virginia. He was serving as rector of Holy Trinity in Philadelphia when he preached the epic sermon "Character, Life and Death of Mr. Lincoln" while the assassinated President lay in state at Independence Hall. His later career saw him Rector of Trinity Church in Boston.

During his English travels of 1880 he became the first American clergyman invited to preach before Queen Victoria in the Chapel Royal at Windsor. He died 15 months after his election as Bishop, having successfully elevated the American public's understanding of and regard for the Episcopal Church.

A man of music as well as word, he composed the Christmas hymn "O Little Town of Bethlehem" and is memorialized by a bronze statue in Boston and a stained glass window at Saint Margaret's, London, the parish church of Westminster Abbey.

William C. Gorgas Medal 1969

Elected 1950. After bust by Bryant Baker, unveiled 1951 by Mrs. William D. Wrightson, daughter of Dr. Gorgas.



OBV. Uniformed bust $\frac{3}{4}$ l., vital dates l., mosquito poised at r.

REV. PANAMA, canal workers with pick, shovel, HOF identification legend encircles the rim in sans-serif lettering that does not overwhelm the central design.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold, Edge B, 76.1mm, 11mm max. thickness.

Silver, Edge L, 44.5mm, 61.5 grams.

Belskie's spirited uniformed bust captured the determined personality and dogged persistence of this great fighter against yellow fever, symbolized by the large mosquito poised in biting mode over his shoulder. The muscular Panama Canal workers laboring with pick and shovel, freed from the scourges of tropical diseases, sum up Gorgas's achievements in that area of research.

Born in Alabama in 1854, William Crawford Gorgas was the son of Gen. Joseph Gorgas, a U.S. Army ordnance officer who joined the Confederate Army in the Civil War and was later President of the new University of the South in Suwanee, Tennessee.

His son received medical degrees in Tennessee and at Bellevue College of Medicine in New York City in 1869 before joining the Army Medical Service. Both he and his bride were stricken with yellow fever at Fort Brown, Texas. Both made remarkable recoveries. Now immunized against this tropical scourge, they were sent to Pensacola, Florida, and on to Havana, Cuba, where Gorgas launched a serious study of tropical diseases.

He was skeptical at first over the assertion of Cuba's Dr. Carlos Finlay that mosquitoes carried yellow fever, but was convinced by his fellow Army researcher Dr. Walter Reed.

After much costly delay caused by administrative wrangling, Gorgas was given plenary powers by President Theodore Roosevelt to eradicate mosquitoes in the Panama Canal area and did so vigorously, assuring the canal's completion. He went on to advise and direct the elimination of mosquitoes and insect-borne diseases throughout the world, later as head of the Rockefeller Foundation's International Health Commission. He served as President of the American Medical Association and Surgeon General of the U.S. before his death in London in 1920.

William Thomas Green Morton Medal 1974



Elected 1920. After bust by Helen Farnsworth Mears, unveiled in 1924 by Bowditch Morton, nephew of honoree.



OBV. Bust $\frac{3}{4}$ l. in costume of the 1840's, small HOF legend fitted in above, caduceus, alembic, radiant sun at l., three-line WILLIAM/ THOMAS/ GREEN/ MORTON, 1819-1868 below.

REV. Nude male in imploring posture against background of streaming stylized gas simulating anesthetic, R · O · R' at upper l.

This obverse can only be characterized as busy. All of the activity at left draws the eye away from the Morton bust positioned at the right. The meaning of the somewhat mysterious reverse design is not immediately apparent, but the medal brochure links the suffering form to the Book of Job, "Man that is born of woman is of few days and full of trouble. He cometh forth like a flower and is cut down; he fleeth also as a shadow, and continueth not."

Born in Charlton, Massachusetts, Morton studied at the College of Dental Surgery in Baltimore and practiced at Farmington, Connecticut before entering Harvard to complete his education. He first used ether drops in 1844 as a local anesthetic in dental surgery, removing an ulcerated tooth after applying sulfuric ether in September 1846. He later used this technique to expedite another surgeon's removal of a neck tumor from an anesthetized patient at Massachusetts General Hospital in Boston.

Morton called his anesthetic Letheon and tried without success to secure a patent after stipulating that his discovery be always available without charge in charity hospitals. Like many inventors who failed to guard their interests, he became embittered and engaged in endless controversy over his discovery. He and Professor Charles T. Jackson were awarded 5,000 Francs by the French government, but Morton rejected the prize, insisting that the discovery was his alone. Bills in Congress to award him \$100,000 for his pioneering work failed thanks to the ongoing demand for exclusivity.

HOF collectors will find the Morton Medal one of the most difficult to locate. Before the J & J remainder purchase, a society of dental anesthesiologists apparently bought up most of the unsold medals on hand.

PATINA AND EDGE MARKING OBSERVED:

Small Bronze, Edge B, 44.5mm.

Silver, Edge L, 44.4mm, 65.0 grams.

George Peabody Medal 1974



Elected 1900. After bust by Hans Schuler, unveiled 1912 by Dr. Murray Peabody Bush, grand-nephew of George Peabody.



OBV. Facing bust flanked by HOF inscription, GEORGE • PEABODY, FINANCIER • PHILANTHROPIST.

REV. Wing-footed and helmeted figure called Hermes (Mercury) on wingless horse identified as Pegasus, 13 stars represent the U.S., large star of Hope, ENLIGHTENMENT • SCIENCE/ HUMANITIES at upper l.

Peabody's massive bust overwhelms the obverse, squeezing the HOF identification, copyright and vital dates, as well as the artist's signature, into several lines that occupy both fields. The reverse shows puzzling features: Mercury (Hermes), god of commerce, wears winged sandals and Petasos (flat helmet) but wields the winged serpent-staff of Aesculapius, god of healing. His steed is called Pegasus but lacks the wings that identify that mythical horse! These bizarre lapses are inexplicable from an artist thoroughly familiar with the symbols of the ancient world.

Born in South Danvers, Massachusetts, in 1795, George Peabody was apprenticed to a grocer at age 11; by 19 he was a partner in a wholesale dry goods warehouse in Baltimore. While traveling in Europe in 1835, he negotiated an \$8 million loan to relieve the financially distressed State of Maryland. His personal success and generosity played a significant role in buttressing the shaken credit of the United States abroad during the Hard Times era, just as the world's trust in financier Joseph Seligman was to do in the later Civil War.

When the great Crystal Palace exhibition was being planned in London, Peabody provided \$15,000 to assure a display of American goods and inventions after a parsimonious Congress refused to fund a U.S. exhibit. He contributed \$10,000 to the search for lost Arctic explorer Sir John Franklin.

He endowed the Peabody Institute in Baltimore; the Peabody Institute at Peabody, Massachusetts; the Peabody Museum of Natural History at Yale; the Peabody Museum of Archaeology and Ethnology at Harvard; the Peabody Academy of Science at Salem, Massachusetts; and the Peabody Education Fund to promote education in the South. Upon his death in November 1869, he was accorded a public funeral and temporary entombment in Westminster Abbey.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, bright golden patina, Edge B, 76.3mm.
Silver, Edge L, 44.5mm, 68.9 grams.



Medals of Adolph Block

Adolph Block was born in New York City in 1906 and studied at the Beaux Arts Institute, Fontainebleau School and worked closely with sculptors A. Stirling Calder, Hermon MacNeil and Edward F. Sanford. While yet a student he received a Tiffany Foundation Fellowship, Beaux Arts Architects Silver Medal, Fontainebleau Fellowship and Beaux Arts Paris Prize.

As a working sculptor he created 8-foot high statues for the National Shrine of the Immaculate Conception in Washington, D.C., for which he received the Henry Hering Prize, as well as an array of award medals for leading scientific societies and universities.

His sculptures, particularly those on historic themes, were placed at public buildings as well as in business and private collections in the U.S. and Europe. He created the 63rd issue of the Society of Medalists. He died in 1978.

Among the leading art organizations honoring him and which he served as an officer were the National Sculpture Society, Allied Artists of America, Hudson Valley Art Association, Fine Arts Federation of New York, the New York Architectural League and National Academy of Design. He served as Editor of the *National Sculpture Review*.

Washington Irving Medal 1968

Elected 1900. After bust by Edward McCartan, unveiled 1927 by Alexander Duer Irving, great-great nephew of the honoree.



OBV. Bust $\frac{3}{4}$ l. in 1840's costume after a Daguerreotype of Irving's later life.

REV. Busts of Rip Van Winkle, the Headless Horseman and English and Dutch settlers surround quill pen and laurel.



Washington Irving was one of the first American writers to achieve an international reputation. Born in New York City in 1783, he became closely identified with the Hudson River, Tarrytown and its environs. Falling ill during study of Law, he recovered during a two-year European tour. After a brief of practice of Law and devotion to politics, he was devastated by the death of his fiancée and immersed himself in writing.

He enjoyed instant success and fame from his *Diedrich Knickerbocker's History of New York*, a lively burlesque of the state's Dutch and English colonists. He introduced Rip Van Winkle and the Legend of Sleepy Hollow in his next European sojourn in his *Sketchbook of Geoffrey Crayon*. After a long visit to Spain he wrote his highly successful, if somewhat fictionalized, biography of Christopher Columbus.

His life in Tarrytown was interrupted by service as American Ambassador to Spain, and on his return to the U.S. he began a biography of George Washington that was never completed. He died at his desk in Tarrytown on November 28, 1859.

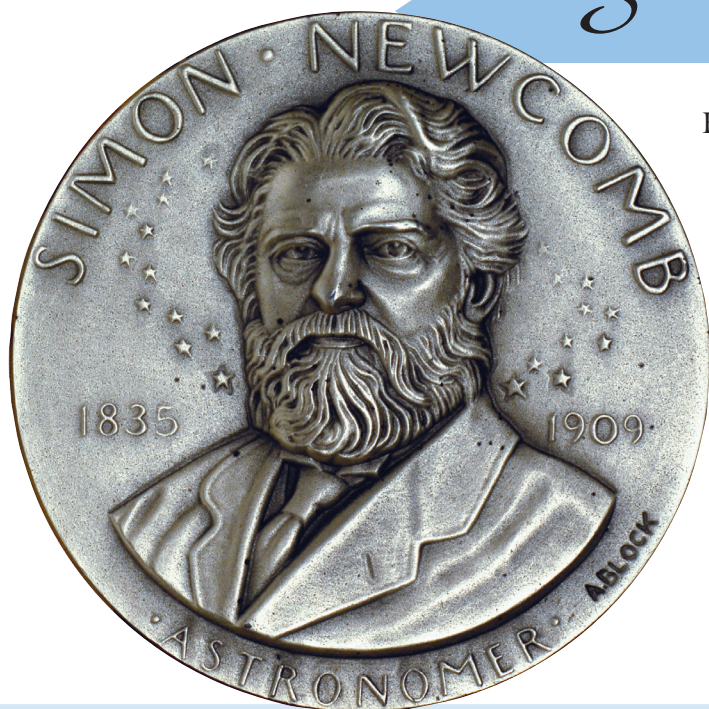
PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold, Edge B, 76.2mm.
Silver, Edge L, 44.5mm, 60.7 grams.

Simon Newcomb Medal

1970

Elected 1935. After bust by Frederick MacMonnies, unveiled 1936 by Mrs. Emily Newcomb Wilson, daughter.



OBV. Bearded bust facing flanked by vital dates, constellation dipping in background, SIMON • NEWCOMB, • ASTRONOMER •.

REV. Putto holding star, riding an eagle speeding toward Earth, symbolizing the astronomer's role in bringing knowledge of the stars to humanity, background spangled with stars and planets. HOF inscription in exergue.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold, Edge B, 76.4mm.

Small Bronze, unfinished and not fully trimmed, 47mm.

Silver, Edge L, 44.4mm, 61.0 grams.

Simon Newcomb, America's greatest 19th century astronomer, was born in Wallace, Nova Scotia, in 1835, son of an itinerant teacher. Without funds for formal education, the boy was almost entirely self-taught, first reading and mastering all the books available to him by the age of seven. After his father relocated to Washington, D.C., young Newcomb camped out in the capital's libraries, systematically reading all technical material at hand, especially in mathematics and astronomy.

He was hired by the *American Nautical Almanac* in Cambridge, Massachusetts, enrolled in the Lawrence Scientific School at Harvard and received a degree. He then joined the U.S. Navy and was stationed at the Naval Observatory in the capital. He devoted 10 years of study to the determination of the positions of celestial objects, publishing what became known as "Newcomb's Constants," which are still in use. His worldwide Standard of Astronomical Constants was adopted by the scientific community in 1901.

Newcomb retired from the Navy as Rear Admiral in 1887. He remained amazingly active, teaching at the Johns Hopkins University, founding the American Astronomical Society and editing the *American Journal of Mathematics*. He was made a member of innumerable learned societies abroad. A fitting statistic is his bibliography of published works, numbering 541 titles.



Medals of Granville Carter

Granville W. Carter was born in Augusta, Maine, in 1920 and began his career carving wooden horses to sell at state fairs. His formal art education began at the School of Fine Art in Portland, Maine, and in New York at the School of Industrial Art and National Academy of Design. A Tiffany Fellowship permitted study in Paris at the Grand Chaumiere and the Scuolo del Circolare in Rome.

He studied with John Flanagan, Charles Hinton, Alexander Bower and Carl Link, and served as assistant to Herbert Haseltine, Bryant Baker, Joseph Kiselewski and Sidney Waugh.

His work for the National Cathedral in Washington, D.C. brought him the Henry Hering Memorial Medal for successful collaboration between architects and sculptors. His statues of St. Augustine of Canterbury and Archangels Michael and Gabriel in the south transept of the National Cathedral won especial acclaim.

Carter received the ANS Sanford J. Saltus Award for excellence in medallic art; was a Fellow and President of the National Sculpture Society (1979); and was Academician of the National Academy of Design.

James Fenimore Cooper Medal 1963

Elected 1910. After bust by Victor Salvatore, unveiled 1930 by Dr. Henry S. Fenimore Cooper, the honoree's great-grandson.



OBV. High relief bust r. after an oil painting by John Wesley Jarvis and a marble bust by Pierre Jean David, poised over his nine most influential books and laurel sprays, vital dates flanking.

REV. A quill pen separates ship and American eagle from stockade, cliffs, Indian head and oak, symbolizing Cooper's major interests and strength, HOF at base.



James Fenimore Cooper was born in Burlington, New Jersey in 1789 and died in 1851 in Cooperstown, New York, a town founded by his father. He was expelled from Yale in his third year, spending the next five years at sea. He returned to Cooperstown to marry in 1811 and began writing a novel, *Precaution*, in 1820.

He was an overnight success with *The Spy* in 1821, followed by *The Pioneers* and *The Pilot*. He is best remembered for his Leatherstocking Tales: *The Pathfinder*, *The Deerslayer*, *The Last of the Mohicans* and *The Prairie*, published 1839-41.

Returning from five years in Europe, Cooper immersed himself in feuds with his critics, but successfully completed and published his *History of the Navy of the United States*. He was the first American novelist of international reputation.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 76.2mm.

Small Bronze, Edge B, 44.5mm.

Silver, Edge L, 44.5mm, 78.1 grams.

Thomas Alva Edison Medal 1965

Elected 1960. After bust by Bryant Baker, unveiled 1961 by Charles Edison and Mrs. Madeleine Edison Sloane, son and daughter of honoree.



OBV. Bust r. over laurel and vital dates, THOMAS ALVA EDISON above.

REV. Winged angel patterned after a sculpture in Edison's library, holding a glowing bulb, test tubes, anchor and gear below, HOF legend.



Thomas Alva Edison was born in Milan, Ohio, in 1847, and died in Llewellyn Park, New Jersey in 1931. He was self-educated, reading Gibbon's *Decline and Fall of the Roman Empire* and operating his own cellar laboratory by age 11. After saving a railroad station agent's son from death under a train, he was taught telegraphy by the boy's grateful father and worked for five years as a telegrapher in the Midwest.

He moved to Boston in 1868 and received his first patent for an electric vote recorder, proceeding to New York with his electric stock printer. With \$40,000 from this invention he set up his pace-setting laboratory at Menlo Park, New Jersey. He invented the phonograph in 1877, incandescent light in 1879 and the motion picture camera in 1891. He illuminated the streets of both London and New York during 1882. Ultimately he held 1,097 U.S. patents, 356 involving electricity.

After World War I he headed the Naval Consulting Board, predecessor of the Naval Research Laboratories. Edison had little respect for formally educated electricians or engineers. Newly hired college graduates would be handed one of his irregularly shaped bamboo-filament light bulbs and ordered to calculate its volume.

Most began a long struggle with slide rule and higher math except for young Frank Julian Sprague, future inventor of the trolley car. Sprague simply unscrewed the bulb from its base, filled it with water and measured the water's volume!

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, yellow-gold patina, Edge B, 76.5mm.
Silver, Edge L, 45.5mm, 74.8 grams.

Jane Addams Medal 1968

After bust by Granville Carter himself, dedicated May 10, 1968.



OBV. Virtually full-face portrait over laurel sprays, JANE ADDAMS flanking, vital dates at lower l.

REV. Headless bat-like wings hover over welcoming Hull House with a circle of dancing children in foreground, HOF name in exergue. According to the sculptor, this design symbolized Addams' quote, "We may either smother the divine fire of youth or we may feed it."



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge A, 75.5mm.

Small Bronze, Edge B, 44.5mm.

Silver, Edge L, 44.5mm, 76.4 grams.

Born in Cedarville, Illinois, in 1860, Jane Addams graduated Rockford College and later studied medicine at Women's Medical College in Philadelphia, though completing her studies was derailed by ill-health. She became aware of world poverty during her first European tour and returned to Chicago and became a pioneer in social work. After a second European tour, Addams and Ellen Gates Starr opened Hull House, the first organized social work center in America, offering a cultural program including a little theater, boarding for poor girls, community kitchen, day nursery and gym for poor boys.

She was chairperson of the Women's Peace Party in 1915, opposing America's entry into the First World War, for which she was expelled from the Daughters of the American Revolution. After the war, Herbert Hoover involved her in war refugee work. In 1931 she shared the Nobel Peace Prize with Columbia University President Nicholas Murray Butler. She died May 21, 1935.

Stonewall Jackson Medal 1972

Elected 1955. After bust by Bryant Baker, unveiled 1957 by Mrs. E. Randolph Preston a Mrs. J.B. McAfee, grand- and great-granddaughters. Gift of the United Daughters of the Confederacy.



OBV. Uniformed, bearded bust l. in border of laurel, STONEWALL JACKSON above, vital dates below.

REV. Jackson on charger with sword and “Stainless Banner” of the Confederacy, RALLY MEN at l., HOF and date below.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 75.5mm.
Silver, Edge L, 44.55mm, 49.0 grams.

Thomas Jonathan Jackson was born in Clarksburg, Virginia (now West Virginia) in 1824 and was raised by his uncle. After elementary education in a country school he attended West Point and served with distinction in the Mexican War. He then taught at Virginia Military Academy and sided with his home state in the Civil War, leading his VMI boys into battle and emerging from fighting at Harper’s Ferry as brigadier general.

At First Manassas he gained his nickname when a commanding general exclaimed, “There is Jackson, standing like a stone wall!” This may have been a verbal assault on Jackson for “standing,” not fighting! His service in the Shenandoah Campaign and Fredericksburg was epic. He was killed by friendly fire after routing the Federals at Chancellorsville, and died whispering, “Let us cross the river and rest in the shade of the trees.”

His death was a devastating blow to the Confederacy and particularly to General Robert E. Lee. Granville Carter noted that Jackson’s greatest strength lay in careful planning and rapid movement of combat troops rather than in static defense.

The election of Generals Lee and Jackson to HOF were regarded as triumphs of lobbying by the United Daughters of the Confederacy, UDC.

However that may be, UDC failed in its aggressive sponsorship of Confederate President Jefferson Davis, and in the “revisionist” excitement of 2018, New York Governor Andrew Cuomo ordered both Lee and Jackson busts removed from HOF.

George Washington Medal 1966

Elected 1900. Patriot, soldier, President. After bust by Jean-Antoine Houdon, unveiled 1922 by Field Marshal Earl French of Ypres.



OBV. Head r. after the marble by Jean-Antoine Houdon against a waving 13-star U.S. flag, WASHINGTON above, 1732 • 1799 • below over laurel sprays.

REV. Spread eagle on fasces in glory of 13 stars, Washington Monument, HOF legend.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-red-gold patina, Edge B, 76.5mm.
Silver, Edge L, 44.5mm, 69.9 grams.

Although the main facts of George Washington's life are well known, a brief outline was provided in the HOF brochure. He was born in Fredericksburg, Westmoreland County, Virginia on February 22, 1732 (New Style), and died at Mount Vernon, December 14, 1799. During his early career, he served as a major in the colonial militia, frontier surveyor and Virginia legislator.

He learned vital military lessons in the French and Indian War under Britain's General Braddock which he later used against the British in the American Revolution. He was an early leader in opposition to British colonial policies as a Continental Congress member in 1774-1775, when he accepted the command of colonial forces outside occupied Boston.

Washington drove the British from the port city and gradually built an army out of disparate units from several colonies. A long series of defeats and retreats in Long Island, Brooklyn Heights, Manhattan and Westchester culminated in the disastrous winter at Valley Forge.

French aid and the military discipline imposed by German volunteer Baron von Steuben turned the tide until Lord Cornwallis surrendered at Yorktown in October 1781.

After years of inept government under the Articles of Confederation, Washington used his immense prestige to redirect a inter-state meeting on river-borne commerce into a full-fledged Constitutional Convention and served

as its chairman. He then led the fight for the Constitution's adoption, creating the first effective Federal government.

Washington was unanimously chosen as first President, inaugurated in New York City, the new nation's first capital, in April 1789. Judicious in all his acts as chief executive, realizing that his every act would establish precedent for the republic's future, he created the cabinet system and opposed the rise of political parties.

Fiercely opposed during his second term by the pro-French Democratic Republicans, Washington refused a third term, retiring at last to his beloved Mount Vernon where his death was more a result of the abysmal state of medical science than of any specific malady. His virtual deification by coming generations obscured true understanding of his actual greatness.

A modest man always aware of his own limitations, Washington did the seemingly impossible by relinquishing power and returning to the life of a private citizen after eight years in office. Comparing this behavior with that of many founders of new nations appearing on the scene since 1945 demonstrates to the thoughtful reader how exceptional a leader Washington was.

"His virtual deification by coming generations obscured true understanding of his actual greatness."

Carter's Washington is undoubtedly one of the most successful medallic portraits of the Pater Patriae achieved in modern times. It is listed as Baker F356 in the Russell Rulau-George Fuld revision of William S. Baker's *Medallic Portraits of Washington* (Krause Publications, Iola, Wisconsin, Second Edition, 1999).

Rulau wrote, "These are very well-executed medals with a strong Washington effigy. Were they better known, they might well command higher numismatic valuations. There was a glut of medals produced in the 1960's and 1970's, many of which ended their careers in the melting pots of 1979-1980. Overproduction by Franklin Mint, Medallic Art Co., and a number of their imitators meant that many pieces saturated a market unwilling to retain them over a long period; the excellent and the mediocre both suffered as a result."

A characteristic of all Granville Carter's HOF medals was their beveled or rounded rims. Nearly all utilize the stylized laurel sprays or wreaths below their portrait busts.



Medals of Elizabeth Gordon Chandler

St. Louis native Chandler (1913-2006) took the portrait bust to new heights as her primary artistic medium. Among her works to gain recognition were busts of Adlai E. Stevenson for Princeton University, Owen W. Cheatham for Georgia Pacific Corp. and Chief Justices John Jay, Charles Evans Hughes and Harlan Fiske Stone. Her bust of Navy Secretary Forrestal was the first work of a woman sculptor to be placed on an American fighting ship, the aircraft carrier named for him.

She received the Gold Medal of Pen and Brush, American Artists Professional League and Hudson Valley Art Association among many awards of leading art groups. She and architect Stuart Constable received first place in the competition for the Brooklyn War Memorial. Chandler married fellow sculptor Laci de Gerenday, himself a medalist of considerable success.

Benjamin Franklin Medal

1962

Elected 1900. After bust by Robert Aitken. Unveiled by Gen. Hugh L. Scott, great-great-great grandson of the honoree.



OBV. Full-face mature bust of Franklin on boldly concave field with tall BENJAMIN FRANKLIN, 1706 1790 below.

REV. Clouds with lightning, flag-pattern kite with keys and quote "THIS CONSTITUTION/ CAN END IN DESPOTISM/ .. WHEN THE PEOPLE/ SHALL BECOME SO/ CORRUPTED AS TO/ NEED DESPOTIC GOVERNMENT.." HOF legend appears in slightly smaller letters than obverse.



Born in Boston in 1706, Franklin died in Philadelphia in 1790 after an epic life as printer, scientist, statesman and patriot. After settling in Philadelphia, he bought the influential weekly newspaper *Pennsylvania Gazette* and launched the best-selling *Poor*

Richard's Almanack. He became a civic leader, organizing one of America's first circulating libraries, a firefighting company, the American Philosophical Society and the academy which grew into the University of Pennsylvania.

He invented a bifocal lens, harmonica and introduced many improvements in home heating with his Franklin Stove, and demonstrated the electrical nature of lightning in the famous experiment with a kite and keys recalled on the medal.

He served as colonial agent in England and was deeply involved in massive land speculation in the trans-Alleghany country. He urged moderation in opposition to the Stamp Act and was a delegate to the Continental Congress and a member of the committee that drafted the Declaration of Independence.

He obtained French assistance to the struggling colonies during the American Revolution as envoy of

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, brown-gold patina, Edge B, 76.5mm.

Small Bronze, Edge B, 44.5mm.

Silver, Edge L, 44.6mm, 57.3 grams.

“Well, is it a monarchy or a republic?”

“A Republic, madam, if you can keep it!”

the Continental Congress. The image of an American philosopher, he and his consciously simple “Franklin fashions” became wildly popular among the French people, and French financial, military and naval support assured the success of the Revolution.

Highly aware of the propaganda value of medals on the continent, he was portrayed on the wildly popular terra-cotta medallions of Jean-Baptiste Nini. Franklin directed the creation of the Comitia Americana Medals at the Paris Mint, beginning with the Washington before Boston Medal, presented in gold to George Washington.

He personally sketched out and had struck and distributed the famous Libertas Americana Medal hailing American independence and the victories of Saratoga and Yorktown. Franklin presented examples of this medal to rulers and statesmen all over Europe to publicize the cause of independence.

In his great old age, Franklin was a leader in the 1787 Constitutional Convention, assuring the document’s completion and adoption. A possibly apocryphal anecdote centered on a question called out by an elderly woman as Franklin left a session of the convention. “Well, is it a monarchy or a republic?” He replied, “A Republic, madam, if you can keep it!”

Success in full-face medallic portraiture is notoriously difficult for even the most skillful sculptor to achieve. This Franklin medal is one of the most dramatic examples of this treatment at its finest. Chandler’s thoughtful bust with its candid gaze captures the complex personality of its subject, assisted by the deeply concave field on which it rests.

Jonathan Edwards Medal 1972



Elected 1900. After bust by Charles Grafly, elected 1900, unveiled May 1926 by Dr. Marion Edwards Park, great-great granddaughter of honoree.



OBV. Massive, stern-featured bust l. in canonical garb, signature in l. field, vital dates r.

REV. Hand of God in clouds holding the globe, HEAD/ OF THE/ UNIVERSAL SYSTEM/ ON WHOM ALL IS/ DEPENDENT, HOF legend.

Born in East Windsor, Connecticut in 1703, Edwards died at Princeton, New Jersey in 1758. He entered Yale at 13, graduating as valedictorian at 17 and receiving his MA four years later. Ordination came after two years of additional study. Influenced by the writings of Isaac Newton and John Locke, the young clergyman worked out a doctrine of extreme Calvinism influenced by contemporary philosophy in which Newton's natural laws demonstrated the existence of the all-ordering mind of God.

He joined his grandfather as pastor at Northampton, Massachusetts, the largest and wealthiest congregation in Massachusetts outside Boston, becoming sole pastor in 1729. He preached his first published sermon to the Boston clergy in 1731, beginning years of assault on what he perceived as the moral decay of New England and boldly asserting his first tenet: the absolute sovereignty of God in the work of salvation.

His almost violent eloquence helped launch the "Great Awakening" that swept the colonies with its pitiless vision of "sinners in the hands of an angry God." He was ousted from his pastorate in a dispute over qualifications for Communion and was rusticated to the remote Berkshire settlement of Stockbridge, where he wrote *Freedom of the Will*, denouncing the concept of a self-determining will and emerging as the "first great philosophic intellect" in American history.

After Stockbridge, Edwards became President of the College of New Jersey, later called Princeton, where he publicly demonstrated his support for smallpox vaccination by undergoing it with his family, but use of a defective smallpox vaccine caused all to die of the disease. His grandson was Aaron Burr.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge D, 76.1mm.

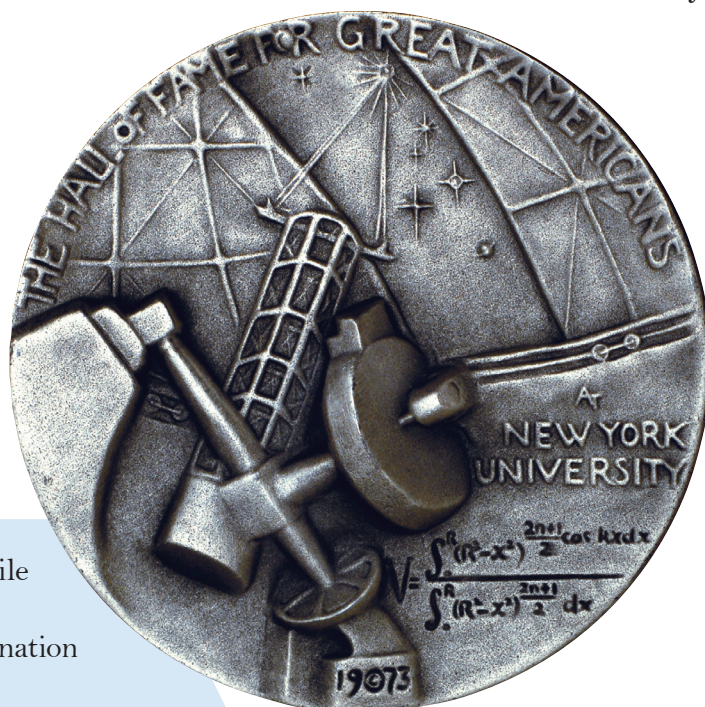
Silver, Edge L, 44.4mm, 71.3 grams.

Albert Abraham Michelson Medal 1973



OBV. Bust r., ALBERT ABRAHAM MICHELSON, facsimile signature r., vital dates below. In right field is his revolving mirror from his final report on the "Experimental Determination of the Velocity of Light."

REV. View of the 20-foot Interferometer telescope with two sets of mirrors focused on the star Betelgeuse, seen through the opening in the observatory dome. Mirrors channel starlight into the telescope for measurement of the star's diameter. Incuse formula of visibility of fringes of light as determined by Michelson's experiment appears at lower r., HOF legend.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 76.3mm, 10.5mm thick at 6:00.

Silver, Edge L, 44.4mm, 73.4 grams.

Michelson was born in Strelno, Prussia, in 1852. Coming to America as a child, he was raised in the Far West - Nevada and California. He died in Pasadena, California, in 1931. He graduated from the U.S. Naval

Academy in 1873 and was an educator in the sciences at several Midwestern universities, ending his career as head of the Physics Department of the University of Chicago, 1892-1931.

He was a pre-eminent physicist of light, studying light velocity and discarding long-held beliefs about the properties of light. He propounded new theories that led directly to Einstein's later expositions on the concept of relativity.

His echelon spectroscope gave direct evidence of the effect of heat on molecular motion and revealed the effect of a magnetic field upon a source of radiation. He measured the diameter of distant stars and adopted the wave length of cadmium light as a standard measuring unit. He determined that the rigidity and viscosity of the earth were comparable to that of steel.



Medal of Nathaniel Choate

Born in Southboro, Massachusetts in 1899, Choate graduated Harvard in the Class of 1922, proceeding to Paris for advanced study at the Academies Colorossi and Delecluse. After extensive travel in Europe, Morocco and the Sudan, he resided near the famed Italian marble quarries at Carrara and widened his artistic outlook.

Choate gained the Medal of Honor of the Architectural League for his second New York exhibition, with a lengthy roster of significant commissions including bas-reliefs for the Federal Building of the 1939 New York World's Fair and the statue *Alligator Bender* for Brookgreen Gardens, South Carolina.

His wildlife sculptures and murals were especially numerous around New York City in public and private settings. He was a Fellow and vice-president of the National Sculpture Society and was Academician of the National Academy of Design. His 1961 David and Goliath Medal was the 64th issue of the Society of Medalists, issued four years before his death in 1965.

Joseph Story Medal 1964

Elected 1900. After bust by Herbert Adams, unveiled 1930 as a gift of American jurists and lawyers.



OBV. Bust $\frac{3}{4}$ l. after a drawing executed by Story's young son William in 1845.

REV. Story standing in judicial robes, surrounded by stars and scroll bearing the semi-legible script names of Justices J. Duvalle, William Livingstone, John Marshall, John Story, Bushrod Washington, Thomas Dodde, William Johnson.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 76.9mm.

Silver, Edge L, 44.5mm, 59.1 grams.

Story was born in Marblehead, Massachusetts, in 1779 and died in Cambridge in 1845. He began pre-college studies and entered Harvard in 1795, graduating second in his class in 1798. He gained fame as an orator with a eulogy for Washington at Marblehead in 1799.

He was admitted to the Bar in 1801. A staunch Republican (in the language of the time, a Jeffersonian Democrat), he served in the Massachusetts legislature and the U.S. Congress, where he was an eloquent opponent of slavery.

The 31 year-old Story was appointed Associate Justice of the U.S. Supreme Court in November 1811, the youngest jurist ever to hold this office which included arduous circuit duties at the time. He systematized admiralty law during the chaotic years of the War of 1812.

He resided at Cambridge as professor in Harvard's new Law Department and in 1832 released the first volume of his definitive *Commentaries on the Constitution of the United States*. This multi-volume series earned Story some \$10,000, an astronomical sum for the time. This in-depth study remains definitive in the 21st century.

A profound student of history, Story searched the pages of the past to find evidence for a prediction of the future, startled at the fleeting, transitory existence of past republics.

Showing amazing prescience (think of some recent presidential experiences), he wrote of the Constitution, "the structure has been reared by architects of consummate skill and fidelity, and its defenses are impregnable from without... it may, nevertheless, perish in an hour, by the folly or corruption or negligence of its keepers, the People. Republics fall when the wise are banished from the public counsels because they dare to be honest, and the profligate are rewarded because they flatter the people in order to betray them."

Medals of Anthony de Francisci

Anthony de Francisci was born in Italy in 1887, coming to New York City as a young man. He studied at Cooper Union, the Art Students League and National Academy of Design. He served as studio assistant to James Earle Fraser, Philip Martiny, Hermon MacNeil, A. A. Weinman and later taught art at Columbia University and the Beaux-Arts Institute in New York City.

During a long career, de Francisci created many outstanding works of medallic art and monumental sculptures, including the 1920 Maine Statehood commemorative Half Dollar and the 1921 Peace dollar. The new dollar was one of the last classic redesigns of the 1907-1921 era and was modeled by his wife Theresa Cafarelli De Francisci.

This coin was criticized for low relief and supposed vapidness of design. A Philadelphia newspaper quoted in Cornelius Vermeule's *Numismatic Art in America* (second edition with extensive revision and update by David T. Alexander, Whitman Publishing, 2007) carped, "Liberty is growing younger... The young lady has lost her Greek profile. Hellenic beauty has been superseded by the newer 'flapper' type. A sculptor of genius would have put into that face some quality of divinity... the head is merely that of a fairly attractive girl of 17... whose immature chin and half-open mouth merely suggest the expression of her kind. If words were issuing from her lips they would hardly take the elegant languor of 'Line's bizzay!' They would more probably be 'Say, lissen!'"

C.R. Morey, in "Sculpture since the Centennial," *American Spirit in Art*, Yale University Press, 1927, wrote condescendingly and inaccurately of the artist, "A garden sculptor of the Italian marble cutter school, de Francisci's medals are far superior to his statues. They lack the sharp definition with which Weinmann [sic] exacts full value for every contour, but avoid the sketchiness whereby many sculptors confuse medallic art with low relief..."

In 1935 he created the widely acclaimed 12th issue of the Society of Medalists, FIAT VITA. Near the end of his long career, his portrait medal of Confederate General Robert E. Lee was released for the Civil War Centennial in 1964. Contradicting the critics noted above, de Francisci received many high honors, including the J. Sanford Saltus Medal from ANS and the Lindsey Morris Award from the National Sculpture Society. He died in New York City on October 20, 1964.

Abraham Lincoln Medal 1963

Elected 1900. After bust by Augustus Saint Gaudens, unveiled in 1923 by Mrs. Mary Lincoln Isham, granddaughter of the honoree.



OBV. Craggy bust r., LINCOLN above, vital dates l., tiny-script With malice – toward none · / · · with – charity for all ·.

REV. Hands raised with broken shackles on the wrists against a rising sun and legend EMANCIPATION PROCLAMATION, above a tangled mass of slave men, women and children walking, staggering, crouching, kneeling toward l., legend A · HoUSE · DIVIDED AGAINST · ITSELF · CANNOT · STAND. HOF identification appears in exergue.



Lincoln was born in Hardin County, Kentucky, in 1809, a son of the frontier, accustomed to heavy labor and largely self-educated in law and literature. His family removed to frontier Illinois where Lincoln grew up. His mother died in his early childhood but he formed a warm bond with his father's second wife, who encouraged his love of books and learning.

His first run for the Illinois legislature failed but he was elected four times between 1834 and 1840 and was elected to Congress as a Whig in 1846. He ran for the Senate against the "Little Giant," Stephen O. Douglas, and despite victory in the campaign debates with Douglas, he was defeated in this hotly contested Senate race.

The new Republican Party was organized in Jackson, Michigan on July 6, 1854, bringing together remnants of the Whigs and many Northern Abolitionists. Its first Presidential nominee was General John Charles Fremont. Though a comparative unknown on the national scene, Lincoln received the Republican nomination in 1860.

The apotheosis of Lincoln, like that of Washington, has obscured his very human qualities, including those most necessary for a true understanding of his greatness. Only in modern times has it been possible to comprehend the physical challenges with which Lincoln contended.

PATINA AND EDGE MARKING OBSERVED:
Large Bronze, tan-gold, Edge B, 76.8mm.
Silver, Edge L, 44.6mm, 64.7 grams.

Medical historians believe that he suffered with Marfan syndrome, which caused his unusual height and gaunt features, and battled clinical depression all of his life, what he called his “black Lincoln moods.”

On the eve of his disastrous marriage to the unstable Mary Todd he came near to committing suicide. His wife was a source of continuous anxiety and the death of their son contributed much to her troubled state.

He was of two minds on the slavery issue, and was never a strong believer in racial equality, though he embraced abolition after years of uncertainty. Southern fear of a Republican victory led to the secession of several Southern states, creation of the Confederate States of America in the wake of his election and to the great Civil War.

With its immensely greater population, industrial resources and expanding network of railroads, the Union marshaled vast resources, but the early war years saw a succession of defeats, hesitating military commanders, and vigorous personal criticism of the new President. Economic turmoil led to the issue of non-redeemable Greenback paper currency.

Lincoln focused the Union's industrial resources on winning the war and his appointment of General Ulysses S. Grant reversed the military situation. The economic picture revived with military success and European credits were obtained by such financiers as Commodore Vanderbilt and New York's Joseph Seligman.

Lincoln planned a peace of reconciliation with the defeated South, “with malice toward none... with charity toward all,” though this policy was repugnant to vengeful radical Republicans. He emancipated the slaves in seceding states in September 1862 and was planning the postwar settlement when he was assassinated by actor John Wilkes Booth at Ford's theater in Washington on April 15, 1865.

Only Washington achieved the degree of veneration accorded to Lincoln, whose corpus of portrait medals was certainly enriched by de Francisci's HOF design. The portrait captures the essence of Lincoln, but the reverse is exceptionally busy, overcomplicated and a stark contrast to the relatively simple obverse.

*“Only in modern times
has it been possible
to comprehend the
physical challenges
with which Lincoln
contended.”*

Peter Cooper Medal

1964

Elected 1900. After bust by Chester Beach, unveiled by Miss Edith Cram, great-great-granddaughter of honoree.



OBV. Bust $\frac{3}{4}$ l. with long hair and trademark bushy beard, facsimile signature flanked by oak springs below, vital dates r.

REV. Robed family group is led by the spirit of education to the arduous path to the summit over which is the winged horse Pegasus incuse in the sun, recessed outer border is inscribed FOUNDER OF COOPER INSTITUTE below, HOF legend around.



Peter Cooper, manufacturer and philanthropist, was born in New York City in 1791 and died there in 1883. He began his business career in a number of family-owned enterprises before establishing his own fortune by monopolizing glue and isinglass making in Manhattan. A greater success was the Canton Iron Works which he began with two partners in Baltimore in 1828.

Here was built *Tom Thumb*, first steam locomotive constructed in the U.S., with which the Baltimore and Ohio Railroad conquered its twisting and steeply graded right of way and emerged as one of America's greatest railroads.

The B & O had a numismatic component, as it was the source of the wealth for the Garrett family of Baltimore, builders of one of the greatest American coin collections.

Cooper was a pivotal figure in financing Cyrus Field's trans-Atlantic cable. He developed special formulations of iron for the first fireproof office buildings and received the Bessemer Gold Medal of the Iron and Steel Institute of Great Britain. Much of his career was centered in New York, where he spearheaded creation of paid, professional fire and police departments and the public school system.

Possibly his greatest benefaction was New York's famous Cooper Union, an institution of higher learning offering free courses in science, engineering and the arts. Cooper's personal modesty was great. On the medal commemorating the 50th Anniversary of Cooper Union by French medalist Louis Oscar Roty, he was entitled merely, "Peter Cooper, a Mechanic of New York."

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 76.3mm.
Silver, Edge L, 44.5mm, 63.8 grams.



Medal of Laci de Gerenday

De Gerenday was born in Budapest, Hungary in 1911. He came to the U.S. as an infant with his family and settled in what he was later to call the “near West.” He was educated at South Dakota State College of Mines, Ursinus College in Pennsylvania and England’s University of Shrivenham. He served with distinction in the Mediterranean and European Theaters in World War II as a combat engineer.

After the war he continued his studies at the National Academy of Design and the Beaux-Arts Institute in New York City. He worked in glass and wood as well as metal, excelling in bas-relief sculpture, including a widely admired portrait of fellow sculptor Jacques Lipschitz.

He exhibited in the Museum of Modern Art, Grand Central Galleries, Salmagundi Club, Academy of Arts and Letters and the National Sculpture Society in which he was a member.

De Gerenday won the Ellen Speyer Award of the National Academy of Design twice, the Bennet Prize and the Lindsey Morris Memorial Award of the National Sculpture Society. His studio was in Lyme, Connecticut. His wife was fellow sculptor Elizabeth Gordon Chandler.

He created the National Gallery 50th Anniversary Medal in Washington, D.C. and the gold medal of the Society of Electrical Engineers. His 1981 SOM medal Preserve our Heritage drew praise and his 1987 Brookgreen Gardens Medal, The Mythological and the Real World, received wide acclaim. He died in 2001.

David Glasgow Farragut Medal 1967

After bust by Charles Grafly, unveiled May 1927 by the honoree's great-nephew Captain Farragut F. Hall. Gift of the Naval Order of the United States.



OBV. Bust $\frac{3}{4}$ l. in naval uniform, tall sans-serif DAVID GLASGOW FARRAGUT over raised stippled field, vital dates 1801- 1870 flanking.

REV. Farragut high in the rigging of his flag vessel *Hartford*, directing the assault on Mobile Bay in August 1864, shouting defiantly "Damn the torpedoes. Go Ahead!!!" Sans-serif HOF legend is notably small.



Born into a naval family near Knoxville, Tennessee in 1801, Farragut was raised by a family friend, Captain (later Commodore) David Porter when his mother's death caused the family to scatter. A

Midshipman at 10, he accompanied Porter on his solo cruise aboard the *Essex* in the Pacific during the War of 1812, gaining battle experience and giving an excellent account of himself at age 11.

He was taken prisoner after the hard-fought battle between *Essex* and the opposing *Phoebe* and *Cherub* off Valparaiso in 1814. Upon release, he resumed his naval career in the Mediterranean where he acquired exceptional command of foreign languages.

He commanded *Brandywine* when that vessel returned the aged Lafayette to Europe after his triumphant American tour of 1824-1825. He served in the Mexican War and founded the Mare Island Navy Yard in newly acquired California.

When the Civil War broke out, Farragut became commander of the U.S. Navy forces in the West Gulf Blockading Squadron.

Against orders in April 1861, he successfully bypassed Forts Jackson and St. Philip during river flood conditions to capture the all-important port of New Orleans.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 76.1mm.

Silver, Edge L, 44.5mm, 57.3 grams.

Farragut destroyed 11 enemy vessels and gave the Union control over the Mississippi as far as Vicksburg, the key river port already besieged by forces from upriver. The ultimate capture of Vicksburg severely disrupted Confederate supply lines to the West and helped determine the outcome of the war. News of victory at New Orleans arrived when the North was still reeling from a string of early Confederate successes and provided much-needed uplift for civilian morale.

He developed what became known as the “buddy system” for joining ships of different sizes and power with chains for attacks on enemy ports. Combining willingness to take any personal risks required with utter fearlessness in action, Farragut brought his flagship *Hartford* and a Union flotilla against the Confederacy’s last open port, Mobile, Alabama, in August 1864.

After his lead ships accidentally blocked the main channel, he ordered the rest to attack through a mine field, standing in the rigging and shouting his defiance of the torpedoes (mines) that had just exploded one of his ships. Farragut reached the pinnacle of fame that Nelson had enjoyed in British naval history.

He was made Vice Admiral in December 1864 and in July 1866 was commissioned America’s first full Admiral. After triumphal good will tours of Europe, he died in Portsmouth, New Hampshire while visiting the Portsmouth Navy Yard.

Medals of Donald Harcourt De Lue

De Lue is one of the few medallic sculptors to be the subject of a comprehensive biography, D. Roger Howlett's *The Sculpture of Donald De Lue, Gods, Prophets and Heroes* (Boston, David R. Godine, 1990).

Born in Boston on October 5, 1897 as Donald H. Quigley, the sculptor adopted his mother's maiden name after his father's suicide in June 1914. He once observed that Donald H. Quigley "sounded too much like an Irish cop."

He studied with such great sculptors as Bela Lyon Pratt, Richard Recchia, Robert Baker and Bryant Baker before setting forth on his own path to artistic success. Excelling in architectural sculpture, he created huge granite panels and eagles for the Philadelphia Court House, a humorous *Alchemist* for the Chemistry Building of the University of Pennsylvania and *St. Michael and the Crusader* at West Point and Arlington. His *Washington Kneeling at Prayer* may be seen at Valley Forge, Pennsylvania.

De Lue assembled an immense roster of honors and commission. He received the Avery Prize and the Gold Medal of the Architectural League, New York; the Lindsey Morris Memorial Prize of the National Sculpture Society; Allied Artists of America Gold Medal; the Samuel F.B. Morse Medal of the National Academy; and the Sanford J. Saltus Medal of the ANS.

He received many commissions for civic, military and religious monuments, statues, sculpted panels, bronze doors and gates. As noted in the introduction, De Lue directed the medal project of the Hall of Fame for Great Americans at New York University.

De Lue's continuing success attracted hostility from advocates of modern art. A particular triumph was his 22-foot high *Spirit of American Youth*, which crowned the U.S. Military Cemetery Memorial at Omaha Beach, St. Laurent, Normandy. The 1964 New York World's Fair featured his *Rocket-thrower*; a composition savagely attacked by those claiming to speak for modern art.

New York Times art critic John Canaday denounced *Rocket Thrower* as "senile art" after it was placed at the 1964 New York World's Fair. Howlett recorded a March 30, 1955 phone call De Lue received from *Times* staff writer Sanka Knox that was an unabashed declaration of war: "Mr. De Lue, we are going to crucify you on the front page of the *New York Times* tomorrow." Replying to De Lue's polite inquiry as to why this was thought necessary, Knox replied, "We don't like your sculpture and we don't like your attitude on communism." The sculptor's political conservatism was as unpalatable as his art in certain circles.

His medallic art was characterized by impressively high relief, starkly muscular forms of men and animals, rugged-featured portraits and a fearless dedication to the most profound themes and symbolism. The gaucherie of his critics and opponents was only a single facet in the total appraisal of De Lue's life and work. A more succinct expression of his stature in the wider world of art was the simple summation of his friend Fritz Cleary on hearing De Lue's death on Aug. 26, 1988, "The last of the Titans is dead."

General Robert E. Lee Medal 1967

Elected 1900. After bust by George T. Brewster, unveiled by Dr. George Bolling Lee, grandson on the honoree in 1923.



OBV. Rugged bust l. in Confederate uniform with streaming cape upholding a sword, 3 stars in field. Recessed border holds small-letter HOF legend.

REV. Battling nude swordsmen on chargers symbolize 'Brother against brother.' A broken chain at their feet symbolizes a shattered Union. All three De Lue medals show a recessed outer rim holding HOF legend and honoree's name, one way of coping with this cumbersome identification. All reverses display bold designs in the exceptionally high relief De Lue style.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 76mm, 15.7mm max. thickness.

Small Bronze, Edge B, 44.7mm.

Silver, Edge L, 44.5mm, 76.2 grams.

Born in Westmoreland County, Virginia in 1807, Lee graduated second in his class at West Point in 1829. He married Mary Ann Randolph Custis, great-granddaughter of Martha Washington, thereby coming into possession of Arlington, later made into the great national cemetery not far from the nation's capital. Lee served with great distinction in the Mexican War and served as Superintendent of West Point, 1852-1855.

He was offered supreme command of the Union Army at the outbreak of the Civil War. After his native state seceded he turned down the Union command to be made a Confederate General, ultimately commanding the Army of Northern Virginia. By sheer logistical skill, careful strategy and determination he held off far larger and better equipped forces for most of the war, carrying the fighting as far north as Gettysburg, Pennsylvania.

“...Revered for his military prowess, bravery and, above all, his critical role in striving to achieve national reconciliation after years of bitter warfare...”

He became Confederate General in chief in February 1865, immediately before surrendering his exhausted forces to General U.S. Grant at Appomattox in April. After the war he led the movement to forgive and forget, serving as President of Washington University until his death in 1870, when the institution was renamed Washington and Lee University.

He was mourned as a gentleman, revered for his military prowess, bravery and, above all, his critical role in striving to achieve national reconciliation after years of bitter warfare and divisive peace. One cannot but wonder how the removal of Lee’s Hall of Fame bust in 2018 can be squared with the earlier goal of reconciliation.

John Adams Medal

1971

Elected 1900. After bust by John Francis Paramino, unveiled 1924 by the President's great-great-grandson John Adams.



OBV. Thoughtful bust nearly *en face* over quill pen in 13-star border.

REV. Cosmic battle between nude Michael and Lucifer unmasked by Sword of Righteousness, driven from Heaven by the triumph of Principle. Legend PRINCIPLE RIGHT ABOVE EVIL at 4 compass points.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold "MACO Vanilla" patina, Edge B, 76.2mm.

Silver, Edge L, 44.4mm, 73.6 grams.

John Adams was born in Braintree, Massachusetts (now Quincy) in 1735. He graduated Harvard in 1755 and balanced his public opposition to the Stamp Act by acting as attorney for British soldiers charged for the "Boston Massacre."

He served in the first and second Continental Congresses, nominating Virginian George Washington for the command of the fledgling Continental Army besieging Boston and signing the Declaration of Independence.

He represented the new U.S. in Europe, scoring notable success in obtaining recognition and loans in the Netherlands. He took part in the abortive peace negotiations with Admiral Howe, who announced that "Mr. Adams is a decided character," not revealing that Adams, like Washington was scheduled to hang for treason. (David McCullough).

After the war, Adams suffered as first American Ambassador to Great Britain. His presentation to interview with King George III, as historian David McCullough notes, must have been a titanic strain on both men and was the only time that Adams found himself nearly tongue-tied in performance of public duty. He was elected as the second President of the United States, seeking to moderate the violence of party spirit between followers of Alexander Hamilton and Thomas Jefferson.

Adams once described himself with some exaggeration as "the most hated man in America." He was defeated for a second Presidential term in 1800 by Jefferson and incurred criticism for leaving the capital before his successor's Inauguration. Retired in Braintree, Adams swiftly became a venerated elder statesman dying only in 1826 at virtually the same time as Jefferson, to whom he had become reconciled after years of politically-induced estrangement.

Matthew Fontaine Maury Medal 1974



Elected 1930. After bust by F. William Sievers, unveiled 1931 by Matthew Fontaine Maury III, great-grandson of the honoree.



OBV. Bold-featured bust r. deep in thought, head resting on hand, vital dates flanking.

REV. Sounding sperm whale, octopus, sharks, swimmers, whaling vessels symbolizing Maury's close work with whalers in practical knowledge of the oceans and in charting currents and winds. This is undoubtedly one of the most dramatic of all HOF designs.

Matthew Fontaine Maury was born near Fredericksburg, Virginia in 1806. He became the father of modern Oceanography and completed three major voyages including one circumnavigation of the globe in the *Vincennes*. He retired after being partly crippled in a stagecoach accident but headed the new Naval Observatory and revolutionized sea travel with his study of winds and currents.

His research and charting knocked 10-15 days off the New York-Rio de Janeiro run and reduced sailing time from New York to San Francisco from 180 to 133 days during the Gold Rush era. His definitive study, *The Physical Geography of the Sea*, was the foundation stone of modern oceanography.

Maury served as a Confederate naval commander during the Civil War. He was one of few officers not included in the post-war amnesty, a testimony to lingering Northern resentment of the exploits of the Confederate navy during "the war." He only returned to the U.S. in 1869 to head the Virginia Military Institute. He died in Lexington on February 1, 1873.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, golden bronze patina, Edge B, 76.4mm, 12mm max. thickness.

Silver, Edge L, 44.5mm, 70.9 grams.



Medals of Paul Fjelde

Paul Fjelde was born in Minneapolis in 1892 to a Norwegian father and Danish mother. He maintained a lifetime association with Scandinavia, starting with study at the Royal Academy in Copenhagen, the Academie Chaumiere in Paris and both the Art Students League and Beaux Arts in New York City.

His statuary spans the globe from North Dakota to Oslo, Norway, including Lincoln Memorials in both locales and such other varied creations as the Wendell Willkie Memorial in the Indiana State House. His work was exhibited at Brookgreen Gardens, Murrells's Point, South Carolina; the Norton Museum in Palm Beach, Florida; and the American Numismatic and American Hispanic Societies, New York City, among other locales.

He was founding editor of the National Sculpture Society journal, *National Sculpture Review*. Possibly his best-known medal was the 1956 Society of Medalists issue, Walt Whitman, Leaves of Grass Centennial Medal.

Susan B. Anthony Medal 1963

After bust by Brenda Putnam, unveiled 1952.



OBV. Raised circle presents a strong-featured bust in prim button-at-the-neck dress and granny glasses l., hair severely pulled back into a bun. HOF identification appears on the recessed outer ring.

REV. Lines of women and men in 19th century dress cast ballots in box bearing the scales of justice, eagle above, •EQUAL SUFFRAGE• in exergue.



Susan B. Anthony was born in Adams, Massachusetts, in 1820 to a large Quaker family. Her father provided her early education in the school he conducted in the family home, and she subsequently attended boarding school near Philadelphia to prepare for a teaching career. Earning as little as \$1.50 per week, she abandoned teaching after 12 years to plunge into the social issues of the day.

She first labored for the drive against alcohol abuse, organizing the Women's State Temperance Society of New York. In 1866 she chaired the Executive Committee of the National Woman Suffrage Association (NWSA) and triggered intense controversy by advocating that recently freed slaves should not vote before women. She was president of NWSA from 1892 until her death in 1906 and was beyond doubt the personification of the suffrage movement to the American public.

She was arrested in Rochester, New York after a spectacular protest in which she led a group of women to the polls, claiming that the 14th Amendment to the U.S. Constitution assured women to right to vote. She refused to pay a fine and appealed the case all the way up to the U.S. Supreme Court, which decided against the women in the days before free-wheeling judicial innovations in social questions became the fashion.

Women received the vote 14 years after Anthony's death. The choice of her portrait instead of a Liberty head on the new small-size Dollar coin in 1979 triggered controversy of its own, partly because her severe features (as seen on Fjelde's HOF medal) were scarcely those of a film star in an age increasingly adulating youth and beauty.

PATINA AND EDGE MARKING OBSERVED:
Large Bronze, tan-gold, Edge B, 76mm.
Silver, Edge L, 44.5mm, 59.2 grams.

Wilbur & Orville Wright Medal 1967

Elected 1955. After Wilbur Wright bust by Vincent Glinsky, Orville Wright bust by Paul Fjelde. Two separate busts are combined in this single obverse design, unveiled at HOF side by side in May 1967.



OBV. Conjoined heads l., modeled from photographs of both HOF busts. The rigorous features of Wilbur are placed first, with the more genial younger brother's features above; names and vital dates appear on laurel sprays below.

REV. HOF name circles a recessed field bearing a box-like 1903 Wright biplane flying l. over mythological ancient Greek fliers Daedalus and Icarus with wings attached by bee's wax, Icarus falling toward the sea. Over all are clouds with stylized jet planes in flight.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold, Edge B, 76.1mm (one specimen bears crudely engraved edge, PSW – 366).

Silver, Edge L, 44.5mm, 67.8 grams.

The Wright brothers were identified with Dayton, Ohio, throughout their lives, but Wilbur was born in Millville, Indiana, in 1867, his brother at Dayton in 1871. The brothers were bicycle builders at the height of America's cycling craze of the 1890s. Their familiarity with the light-weight components of bicycles served them well in designing and flying first gliders and then what is generally recognized as the first manned heavier-than-air craft in 1903.

They chose Kitty Hawk, North Carolina, for their flying experiments and built a pioneer wind tunnel in Dayton that increased understanding of lift as the key to flight. On December 17, 1903, before five spectators, Orville achieved a 120-foot flight lasting 12 seconds. After this the brothers' progress was phenomenal with ever-longer flights with increasingly complex aircraft in both the U.S. and Europe.

When the Statehood quarter series was launched, both Ohio and North Carolina tried to create designs

validating their conflicting claims to the Wright brothers. A compromise was finally reached in which North Carolina depicted the FIRST FLIGHT; Ohio was styled BIRTHPLACE OF AVIATION PIONEERS.

Attempts to interest the U.S. Army in aviation included rigorous testing at Fort Myer, Virginia, with a disastrous crash nearly killing Orville. By the time of the 1909 Hudson-Fulton Celebration in New York, the Wrights were able to fly from Governors Island to the Statue of Liberty on Bedloe's Island, up the Hudson River to Grant's Tomb in upper Manhattan and back to the starting point amid enthusiastic public acclaim.

Typhoid Fever played a haunting role in the brothers' lives. Orville had been recovering from a bout of this dreaded disease when reports of the Lilienthal glider experiments in Germany brought his aviation to his attention. Wilbur died of Typhoid in 1912, after living to see the world-changing success of their inventions. Orville lived on until 1948, a revered patriarch of world aviation.

This was one of the first medals appearing in the extensive early advertising of the HOF series. Its double portrait design was unique in the series as a whole. Like the Alexander Graham Bell Medal similarly advertised, this issue may have given a misleading impression of the larger series.

"The brothers were bicycle builders at the height of America's cycling craze of the 1890s."



Medals of Laura Gardin Fraser

Laura Gardin Fraser (1889-1966) was one of America's greatest female medallic sculptors and won equal renown in sculpture in the round. She studied at New York's Art Students' League where she met and married one of her instructors, the established sculptor James Earle Fraser. Through long years of marriage she perfected an independent career, collaborating only once with her husband in designing the classic Oregon Trail Half Dollar that was struck 1926-1939. She created the 1921 Alabama Statehood Centennial Half Dollar on her own in 1920.

Her work included the famous 1913 Better Babies Medal; the Irish Setter and Bide-a-Wee Home dog medals; the first Society of Medalists Medal in 1930; Medals of the U.S. Congress for Charles A. Lindbergh and General George C. Marshall; Philippine Silver coins honoring Gen. Douglas MacArthur; the Byrd, Grosvenor and Hubbard Medals of the National Geographic Society; and the 1958 American Numismatic Society Centennial Medallion.

She outlived her husband by 13 years, dying in Westport, Connecticut in 1966. Upon her death, heedless heirs filled a dumpster with original models and plasters from the Fraser studio. Fortunately for numismatics, these priceless art works were salvaged by neighbors and consigned for auction by the late Joseph Lepczyk of East Lansing, Michigan, creating both a successful auction and an outstanding example of art rescue.

Laura Gardin Fraser died before her HOF medals had been completed, but veteran medalist Karl Gruppe finished the models in a style as near to hers as humanly possible.

Mary Lyon Medal 1967

After bust by Laura Gardin Fraser, medal model completed by Karl Gruppe. Unveiled May 5, 1927 by Miss Lucy Street of the Mount Holyoke Community.



OBV. Youthful bust l. in plain upswept hair, HOF name above, MARY – LYON/ 1797 – 1849 flanking. A highly unusual, multi-part signature appears on the truncation and in the field below: KARL GRUPPE/ AND/ LAURA GARDIN FRASER/ SCULPTORS.

REV. Three women seated on a platform instruct four youthful pupils, * FOUNDER */ * MOUNT * HOLYOKE * COLLEGE *, lamp of knowledge below.



Mary Lyon was born in Buckland, Massachusetts, in 1797, dying in South Hadley, Massachusetts, in 1849. She began her education at Sanderson Academy in Ashfield, using earnings as a weaver and spinner.

She soon was both teacher and Associate Principal, later serving as instructor at Adams Female Seminary in Londonderry, New Hampshire. Her greatest achievement and work of later life was the founding of Mount Holyoke Female Seminary, today Mount Holyoke College.

This powerhouse of women's education opened in 1837 with 80 students, the second year saw the new institution swamped with 400 applicants turned away for lack of space. Overcoming financial woes, pervasive sexism and political opposition, Mount Holyoke and its \$200-a-year President Mary Lyon triumphed over all obstacles to become one of a venerated group of women's colleges known as the "Seven Sisters." Lyon was enshrined in the Hall of Fame as one of the giants in the early, stressful years of education for women in the U.S.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold, Edge B, 76mm.

Silver, Edge L, 44.5mm, 61.4 grams.

Gilbert Stuart Medal 1968

After the bust by Laura Gardin Fraser, model finished by Karl Gruppe. Bust unveiled May 1922.



OBV. Bust r. of the aging artist, GILBERT STUART above, vital dates 1755 - 1828 flanking.

REV. Legend HIS GENIUS RECORDED FOR POSTERITY over 13 stars. A disembodied Washington portrait hovers over the artist hard at work on a canvas below. The HOF identification appears on a scroll at base.



PATINA AND EDGE MARKING OBSERVED:
Large Bronze, tan-gold, Edge A, 75.5mm.
Silver, Edge L. 44.5mm, 65.3 grams.

Gilbert Charles Stuart was born in King's County, Rhode Island (now Washington County) in 1755. Showing exceptional ability in both music and art, young Stuart was taken to Edinburgh, Scotland, by painter Cosmo Alexander. After Alexander's death, he remained in Britain during much of the Revolution, ultimately tutored by the great Benjamin West. He became a master of faces, never fully mastering full-length portraiture.

Addicted to high living as he was to snuff, Stuart's most notable successes were punctuated with repeated stays in debtors' prison. Returning to the U.S. after the Revolution, he established himself in Philadelphia. Setting up his studio in Germantown, he created the immortal "Landsdowne" and "Athenaeum" portraits of George Washington that established his enduring fame in the new republic.

Finding his Washington portraits such an overwhelming success, Stuart painted literally hundreds of copies, perfecting this specialized art until he could dash off a Washington in only a few hours. He spent the last 25 years of his life in Boston, continuing the good life and confirming his reputation as a vain and often bitter man who contended with 10 children and troubling debt.

Nonetheless, his Washington, Jefferson, Madison and Monroe portraits are firmly placed in the canon of American art and his likeness of the Founder of his Country became THE Washington in the popular mind.

Medals of Evangelos Frudakis

A native of Rains, Utah, Frudakis (born 1921) was the son of Greek immigrant parents, his father a coal miner who moved the family to Indiana and Hell's Kitchen in New York City. He began his art education at the Greenwich Workshop in New York City, with advanced training at the Beaux Arts Institute.

Paulanship urged him to study at the Pennsylvania Academy of Fine Arts. He studied under Jo Davidson, won the Tiffany Scholarship and Prix de Rome. His overseas travel-studies included a sojourn on the Mediterranean island of Crete, where his family originated.

Returning to the U.S., he won the Proctor Prize and Watrous Gold Medal of the National Academy and the Gregory Medal of the National Sculpture Society. His achievements in sculpture in the round include Atlantic City's John Fitzgerald Kennedy Memorial and eternal fame, unveiled at the 1964 Democratic National Convention. He insisted on total anatomical accuracy.

At the time of the Bicentennial, Frudakis completed *The Signer* and *The Minuteman* on Revolutionary themes. He once stated that while some artists depict subjects as they are, "I do them as they appear." ("A master teaches at arts foundation," *West Kerr Current*, Ingram, Texas, Nov. 8, 2011).

"Most people who did FDR's head had him looking forward, but that wasn't him. People who saw him know that he always looked up. Those are the things that I notice about people, how they carry themselves."

He was Academician of the National Sculpture Society, Associate of the National Academy of Design and Fellow of the American Academy in Rome. His work in high relief medallic art included the Ted Shawn-Ruth St. Denis Medal of the Jacobs Pillow Dance Festival.

He was an established sculptor when Joseph H. Segel launched the Franklin Mint, which in its early years wisely honored and publicized participating artists. There Frudakis created 12 coin-relief medals recording the life of Christ and several medals of the Catholic Commemorative Society.

John Quincy Adams Medal 1972

After bust by Edmond T. Quinn. Unveiled May 8, 1930 by Henry L. Abbott, great-great-grandson of the President.



OBV. Facing civil bust in frock coat, tall-letter JOHN QUINCY ADAMS, tiny vital dates 1767 – 1848 flanking.

REV. Adams as Congressman exhorting three wholly attentive colleagues, legend includes HOF identification and OLD MAN ELOQUENT.



John Quincy Adams was born in Braintree, Massachusetts, on July 11, 1767. As a boy he accompanied his father John Adams on several diplomatic missions of the infant United States. As an adult he was to serve as American envoy to the Netherlands, Prussia and Russia.

He found time to graduate from Harvard in 1787. He inherited a full share of the Adams family's scrupulous conscience, censoriousness and writing skill, seen in his 12-volume *Memoirs of John Quincy Adams*, covering 60 years and published in 1874-1877.

His first role in the national political arena was as a Federalist Senator from Massachusetts. His extreme independence led him to approve President Thomas Jefferson's Embargo Act that was deadly to New England's far-ranging commerce, and to oppose the Louisiana Purchase. He resigned from the senate and resumed diplomatic work, drafting the Treaty of Ghent which ended the inconclusive War of 1812.

While Secretary of State under President James Monroe, Adams drafted what became known somewhat inappropriately as the Monroe Doctrine. He was a candidate for the Presidency in the hotly contested election of 1824, last in which the caucus system was widely employed to select candidates.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold, Edge B, 76.4mm.

Small Bronze, Edge B, 44.5mm.

Silver, Edge L, 44.4mm, 64.5 grams.

"Adams drafted what became known somewhat inappropriately as the Monroe Doctrine."

Facing off in a campaign that ended on the floor of the House of Representatives were the rough-hewn Andrew Jackson, statesman Henry Clay, Georgia's William H. Crawford and Adams. Clay threw his support to Adams, who became President and appointed Clay his Secretary of State.

The enraged Jackson railed for the next four years and beyond against this "Corrupt Bargain," disrupting the new President's work to the best of his very considerable ability. Adams was defeated for a second term in 1828 and resumed public service in the House of Representatives, where he remained until his death in 1848.

A fervent enemy of slavery, he overthrew a House rule against debating anti-slavery petitions and became known to friends and opponents as "Old Man Eloquent."

Lillian Wald Medal 1971

(Wald was actually elected in 1973!) Bust after Eleanor Platt.



OBV. Gently smiling bust $\frac{3}{4}$ r., LILLIAN/ D. WALD l., 1867-/1940 r., HOF legend.

REV. 1890's Social worker passing tenement stoop crowded with children and immigrant couple, HUMANITARIAN.



Social reform pioneer Wald was born in Cincinnati in 1867 and died in 1940. Privately educated by her affluent parents, she studied nursing at New York Hospital and Women's Medical College.

Here she experienced the teeming slums and tenements of the Lower East Side of Manhattan, one of the most densely populated areas of the world. Here severe overcrowding, disease, crime, ignorance and poverty reigned, fostered by greedy landlords and sweatshop employers.

Wald started a free clinic for tenement dwellers in 1893, expanding her uplift through the Henry Street Settlement in 1895. Nurses, social workers and volunteers combated filth and squalor, and lasting social reforms were gradually implemented including providing pure milk for dysentery-ridden families, building playgrounds and parks, instituting "penny lunches" in schools, along with extensive fire and sanitation improvements.

Federal legislation was expedited by President Theodore Roosevelt who established the Federal Children's Bureau, and the great expansion of New York City's subway system helped redistribute the impacted population of the Lower East Side to the outlying boroughs of the Bronx, Queens and Brooklyn.

Both of Frudakis' HOF designs are characterized by distinctly lower relief than most other issues in the series, but his careful modeling assures that the artist's intentions and the implicit messages are clearly conveyed to the viewer.

PATINA AND EDGE MARKING OBSERVED:
Large Bronze, tan-gold, Edge B, 76.2mm.
Silver, Edge L, 44.5mm, 60.6 grams.



Medal of Frank Gasparro

Philadelphia native Gasparro (1909-2001) served for long years as Chief Engraver of the United States Mint. Among his better-known creations are the Lincoln Memorial reverse for the cent, the Great Seal reverse of the Kennedy half dollar, the Eisenhower dollar and the Susan B. Anthony dollar. He frequently expressed his belief that his initial obverse proposal of a Liberty head with cap on pole was far superior to the ill-favored SBA mandated by Congress.

His medallic works were numerous, including medals for the Mint's Presidents, Treasury Secretaries, Mint Directors and Assay Medal series, and Congressional medals honoring Gen. Douglas MacArthur and Sir Winston Churchill.

He was a supporter of the American Numismatic Association (ANA), designing its Philadelphia Convention Medal and the 1966 ANA 75th Anniversary Medal. His Bicentennial Medals included the Franklin portrait issue of the City of Philadelphia, and his series of Statue of Liberty Medals aided in the restoration of that national icon.

Gasparro's career demonstrated that while federal employment assured a secure position and a lifetime of work, it brought few honors from leading sculptural organizations that were enjoyed by most other HOF artists. It might also be suggested that pure artistic impulse received little encouragement from the Mint hierarchy.

This reality would be visited upon the last Chief Engraver, Elizabeth Jones, an internationally acclaimed artist who was victimized by the Mint Director of the hour and by a disloyal and self-seeking underling.

Elias Howe Medal

1971

After the bust by Charles Keck, unveiled May 1930 by his granddaughter Mrs. Eustis L. Hopkins. The bust was donated by "admirers of the inventor's services to women."



OBV. ELIAS HOWE below long-haired bust $\frac{3}{4}$ r., HOF legend, vital dates 1819/ 1867 at r.

REV. Howe instructing a seated woman in the operation of his sewing machine, SEPTEMBER 10, 1845, legend taken from his patent application, "BE IT KNOWN THAT I HAVE INVENTED A NEW AND USEFUL MACHINE FOR SEWING."



Born into poverty at Spencer, Massachusetts, in 1819, Howe was at first hired out at age 12 to a farmer in exchange for clothing and board. He advanced to apprentice in a loom manufactory in Lowell, learning the principle of the shuttle and later perfecting his mechanical skills as assistant to a maker of scientific instruments for the Harvard faculty.

He began work on his invention of the sewing machine after his marriage to Elizabeth J. Ames in 1841. In 1845 he succeeded in adapting the shuttle principle to small machines, creating a device that sewed 250 stitches a minute with an eye-pointed needle and lock-stitch construction.

He then endured the usual sharp practices or outright swindles that afflicted so many American inventors at the hands of those planning to manufacture and market their inventions. Overcoming an American piracy of his sewing machine, Howe nonetheless emerged a wealthy man with an income of more than \$4,000 a week, a delirious amount for the time.

He built his own factory in Bridgeport, Connecticut, and during the Civil War outfitted an entire Union regiment in which he served as a simple private soldier. Howe's final accolade was receiving from Emperor Napoleon III the Gold Medal of the Paris Exposition Universelle Internationale in 1867. He died in Brooklyn on October 3 of that year.

This somewhat softly modeled likeness presents a perplexing contrast to the craggy, boldly featured face and hair of the Keck bust. The medallic bust at first glance is easily mistaken for a woman, possibly because of the difficulty with hair that can also be seen on other examples of Gasparro's medallic art.

PATINA AND EDGE MARKING OBSERVED:
Large Bronze, tan-gold, Edge B, 76.2mm.
Silver, Edge L, 44.5mm, 62.0 grams.



Medal of Margaret Grigor

Margaret Grigor (1923-1981) was a native of Forres, Scotland, arriving in the U.S. with her parents at age 2½. She graduated from Mount Holyoke College and the Pennsylvania Academy of the Fine Arts, where she studied under Walker Hancock and designed her first medal, the Mount Holyoke Alumnae Medal. She later studied under Albert Laessle and saw World War II service in the Women's Army Corps. She later resided and established her studio first in New York and later in the Tacoma, Washington area.

She designed the American Medical Association Medal for Outstanding Practitioner of the Year, Garvan Medal for Outstanding Woman Scientist, Rickey Medal of the American Society of Civil Engineers. Her Alaska-Hawaii Medal for the Society of Medalists brought her the Lindsey Morris Prize of the National Sculpture Society. Her work is represented in the permanent collection of the Smithsonian Institution. She was a Fellow of the National Sculpture Society.

Alexander Hamilton Medal 1971



OBV. High relief civil bust $\frac{3}{4}$ l., vital dates l., name above and facsimile signature below.

REV. Hamilton standing in circle of symbols of his short but busy life from his arrival from the island of Nevis in 1772 through his writing for newspapers, the *Federalist Papers* and the Constitution. A schematic of the 13 original states circles the r. while the HOF name forms the legend, less obtrusive and lost among the symbols.

After bust by Giuseppe Ceracchi, a replica of which was unveiled May 1923, gift of the Alexander Hamilton Institute of New York.

The word “replica” suggests a copy of an original located elsewhere though HOF rules demanded that the artist supply a single original and pledge not to duplicate it for 50 years.



Soldier, statesman and writer Alexander Hamilton was born in 1755 on the British West Indian island of Nevis, coming to the mainland colonies in 1772 to study at King's College, now Columbia University. He joined the patriot cause early as a speaker and writer and, when war broke out, served as aide to General George Washington, establishing close personal ties that endured until Washington's death.

Hamilton's greatest achievement was the strengthening of the victorious but weak United States, floundering in financial insolvency and internal divisions under the wholly inadequate Articles of Confederation. He was a key figure with Washington in calling and directing the course of the Constitutional Convention of 1787. This historic gathering was called ostensibly to regulate river commerce among the states but Washington's immense prestige swiftly directed it to a vastly greater goal of creating the groundwork for a stronger union.

Opponents of a stronger central government included many influential patriots of the recent war. Many of these were won over by the eloquent arguments in the *Federalist Papers*, essays composed by James Madison, John Jay and Hamilton. Upon ratification and the setting up of the new Federal government, President Washington

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold, Edge B, 76.2mm.

Silver, Edge L, 44.5mm, 61.5 grams.

appointed Hamilton to the key post of Secretary of the Treasury.

Setting to work to make the new government solvent and respected abroad, Hamilton took the bitterly controversial step of redeeming outstanding and effectively worthless Revolutionary War bonds, many of which had been sold for pennies by impoverished veterans. This policy enriched speculators but did establish the bona fides of the new government on a firm footing. Taxes and customs duties were now honestly collected and the Whisky Rebellion was suppressed by force as Hamilton guided the new government past the first major obstacles to its success.

To Washington's dismay, political parties came into being along a Hamilton versus Thomas Jefferson axis, despite the President's attempt to referee the growing split. The imperious Hamilton also feuded vigorously with President John Adams. Washington's anxieties were expressed in the famous Letter to Hamilton immortalized on a 59mm medal of 1864 by John Adams Bolen (Baker 257).

"I hope that liberal allowances will be made for the political opinions of each other. Without them I do not see how the reins of government are to be managed, or how the union of the states can much longer be preserved."

Banking on his friendship with Washington, Hamilton believed that he had become, in effect, the President's Prime Minister and was thus justified in interfering in other departments of government, creating more enemies as he went.

Hamilton pursued rivalry with fellow New Yorker Vice President Aaron Burr with particular ferocity, actively blocking his election to the Presidency when the 1800 election was thrown into the House of Representatives and then impeding Burr's bid for the Governorship of New York.

Matters came to a head on July 11, 1804 with a pistol duel on Weehawken Heights, New Jersey. Hamilton got off the first shot, but Burr mortally wounded him with the second. A larger figure in death than in life, Hamilton is revered as the father of the financial system of the new United States.

Father of the U.S. financial system



Medals of Edward R. Grove

Edward R. Grove (1912-2002) was born in Martinsburg, West Virginia, in 1912. He began his studies at the National School of Art in Washington, D.C. and later studied with Richard S. Meryman, Hans Shuler and Eugene Weisz at the Corcoran School of Art with later study under Robert Brackman in Connecticut.

His career included service as die engraver at the Bureau of Engraving and Printing in 1936 and with Security Banknote Co. of Philadelphia. He engraved countless portraits and vignettes for postage stamps, stocks and bonds and currency for dozens of countries. He also served on the staff of the United States Mint.

Among his medallic creations were the 1963 West Virginia Centennial Medal, 1962 Assay Commission Medal reverse, Congressional Medal for entertainer Bob Hope, National Science Foundation Medal and medals for the Visit of Emperor Hirohito and Empress Nagako of Japan to the U.S. His 1973 Alphabet Medal of the Society of Medalists was among the most widely admired of that long-lived program.

He won the National Sculpture Society's 1967 Lindsey Morris Memorial Prize; its 1971 Louis Bennett Memorial Prize; and Sculptor of the Year of the American Numismatic Association in 1969. His sculpture is displayed from the National Cathedral in Washington, D.C. to the Museum of Medallic Art in Wroclaw, Poland and the Imperial Palace, Tokyo, Japan.

His wife was the accomplished sculptor Jean Donner Grove, who worked with him on a 400-square foot oil on tempera mural for the Church of the Holy Comforter in Drexel, Pennsylvania.

William Penn Medal 1966

After bust by A. Stirling Calder, unveiled May 1936, gift of the Friends Historical Society of Pennsylvania and several other organizations.



OBV. Bust in Quaker garb $\frac{3}{4}$ l., 1644-1718 flanking, facsimile signature below.

REV. Ship *Welcome* under full sail bringing Penn to his new colony of Pennsylvania. Two concentric-line HOF name above, "THY GOD BRINGETH/ THEE INTO A/ GOOD LAND" 19©66.



William Penn was born in London in October 1644 and died in Ruscombe, England in July 1718. He was the dedicated leader of the Society of Friends (Quakers), statesman, pioneer in civil and religious liberty and founder of the Colony of Pennsylvania (modern spelling Pennsylvania). His father was Admiral Sir William Penn, a staunch pillar of the Established Church and of the restored Stuart Kings Charles II and James II.

His son William proved to be a highly independent thinker whose perceived interest in Puritan doctrine brought his expulsion from Christ Church College, Oxford. After naval service in the 1665 Dutch war and study at Lincoln's Inn, he was sent to Ireland to manage his father's estates. Here he underwent conversion to Quaker ideals through the preaching of the eloquent Thomas Loe.

This conversion brought Penn frequent trouble and imprisonment from the authorities. He wrote the polemical tracts *The Sandy Foundation Shaken* in 1668 and *No Cross, No Crown* in 1669, inveighing against excessive luxury, economic oppression of the poorer classes and all curbs of religious freedom and the rights of Englishmen.

The colony of West Jersey came under Quaker control in the late 1670's, and Burlington was settled in 1677. Here Penn drafted his first liberal colonial charter that guaranteed trial by jury, the right of petition and eliminated imprisonment for debt and the death penalty. In 1681 the forever cash-needy Charles II granted a vast tract of land

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold, Edge B, 76.5mm.
Silver, Edge L, 44.5mm, 54.0 grams.

north of Maryland to Penn to settle his debt to the Penn family and insisted that the colony organized there be named Pennsylvania, “Penn’s Woods.”

Penn regarded this colony his “Holy Experiment” and created laws almost as democratic as those he promulgated earlier in West Jersey. He created elected legislatures that exercised many powers ordinarily reserved to colonial governors, decreed total religious freedom and made treason and murder the only capital offenses. The preface stated “Any Government is free to the People under it (whatever be the frame) where the Laws rule, and the People are a Party to those Laws.”

King James II came to the throne in 1665, Britain’s last Catholic ruler and a friend of Penn’s efforts, promptly releasing some 1,300 imprisoned Quakers, many of whom headed for Pennsylvania. When James was overthrown in 1688 by his daughter Mary and her husband the “Protestant Champion,” William of Orange, Penn fell into disfavor. He was still able to direct the separation of Delaware and Pennsylvania and remained the active Proprietor until crippled by a major apoplectic stroke in 1712.

Perhaps Penn’s most praiseworthy achievement was his honest dealing with the Indians, striving to protect them from the white man’s rum and rapacity through treaties “under the elm tree at Shackmaxon,” immortalized by the painting by Benjamin West. Pennsylvania’s enlightened Indian policies are recalled by two Betts medals, the By Deeds of Peace Medal and the Treaty of Easton Medal. Pennsylvania enjoyed decades of peace thanks to Penn’s farsightedness.

This was one of the most distinctive designs in the HOF series, unique in its basic design layout and harmonious devices.

“Penn regarded this colony his ‘Holy Experiment’ and... decreed total religious freedom.”

Francis Parkman Medal

1971



OBV. Historian's bust r., name and vital dates 1823, 1893 above, HISTORIAN/ SCHOLAR/ AUTHOR r.

REV. Wagon train, frontiersman, Jesuit missionary, Indian warrior, French seigneur, British officer and LaSalle's ship *Le Griffon* symbolize the long Anglo-French struggle for North America that Parkman chronicled in his busy career.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold, Edge B, 76.1mm.

Small Bronze, Edge B, 44.6mm, 5mm thick.

Silver, Edge L, 44.5mm, 65.6 grams.

Parkman was born in Boston in September 1823, and died there in November 1893. Regarded as a true "proper Bostonian," he loved wandering in the woods near Middlesex Falls where his burning interest in colonial history joined a love of the outdoors. As a Harvard student he dedicated his professional life to in-depth study of the French and British rivalry for control of North America.

Despite poor health he graduated Harvard Law and embarked on a grueling seven-month expedition over the Oregon and Santa Fe Trails to obtain first-hand knowledge of the Indians, living among them and learning woodcraft, shooting and riding. He later wrote of this experience in his 1849 book, *The Oregon Trail*, which remains in print today along with many of his other works.

In spite of his ill health and failing eyesight, Parkman visited many of the scenes of the colonial conflict, searched out archives and ultimately published a massive seven-part work covering the history of French colonization from the beginning through the final French defeat in 1763.

The work extended over 27 years of continuous effort and the third volume, *The Discovery of the Great West*, appeared to international acclaim in 1869. An autobiographical novel he created appeared in 1856, and his shorter historical articles appeared in *North American Review*, *Atlantic Monthly* and *The Nation*.

When his writing time had to be curtailed by his illness, Parkman stayed active by serving as professor of horticulture at Harvard's agricultural school in 1871-1872. He developed new cultivars of flowers, wrote an in-depth book on roses and was a founder of the Massachusetts Horticultural Society.

He is remembered today primarily for his towering achievements in the field of history, but his contributions to horticulture were significant and freed him from any accusation of being merely a "dry historian."



Medal of Karl Gruppe

Rochester, New York native Karl Gruppe (1893-1982) studied at the Royal Academy of Antwerp, Belgium, and New York's Art Students League. He served as assistant to Herbert Adams and Karl Bitter. An early assignment still to be seen on New York's Fifth Avenue and 59th Street is the graceful nude statue atop the Pulitzer Fountain that a youthful sculptor completed after Bitter was killed by a careening taxicab. Gruppe created the Italian Towers of the 1915 Panama-Pacific Exposition, followed by a wide variety of historic public statuary, fountains and garden sculpture. He served as the 19th president of the National Sculpture Society.

Gruppe served as U.S. Marine Corps drill instructor in the First World War. During the arid Depression years he was appointed chief sculptor for the New York City Department of Parks Restoration Project under Mayor Fiorello La Guardia. Deeply interested in the restoration of monuments endangered by urban pollution, his impassioned defense of the statue of the great German-American freedom fighter Carl Schurz was cheered by historians and artists alike.

He created the 46th issue of the Society of Medalists honoring the world of scouting. A remarkable achievement in portraiture was his series of presidential medals for the prestigious New York Numismatic Club, from Otto Thomas Sghia in 1942 to Jeremiah Brady in 1981.

Although this is the only HOF medal wholly designed by Gruppe, he played another unusual role in the series. When Laura Gardin Fraser died before her HOF medals had been completed, Gruppe completed her models in a style as near to Fraser's as possible, a feat requiring remarkable patience and skill.

John Marshall Medal

1965

After bust by Herbert Adams, unveiled by W.W. Braxton, great-grandson of the honoree, May 1925. Gift of members of the Bar of the City of New York.



OBV. Bust l. in 18th century garb with peruke, inspired by a contemporary crayon drawing by French artist Ferret de Saint Memin, name above, vital dates flanking. The subtly convex field shows fine horizontal striae.

REV. Seated Justice holds scales and fasces representing unity of the states preserved by EQUAL/ JUSTICE – UNDER/ LAW above 1965, HOF identification forming the legend.



Marshall was born near Germantown, Virginia in 1755. He was first taught by his father Thomas, coming to love the Latin classics and the writings of Alexander Pope. His father was among the first American subscribers of British jurist Blackstone's *Commentaries*. He served as an officer in the Culpeper Minutemen and the Third Virginia Continental Regiment, seeing service at the pivotal battles of Brandywine, Germantown and Monmouth, Stony Point and Valley Forge.

His only formal education was a brief attendance in 1780 at lectures by George Wythe at the College of William and Mary. Admitted to the Bar in 1780, he practiced law before being elected to the Virginia Assembly. Attending the state's ratifying convention, he defended the new Constitution against such powerful opponents of central authority as Patrick Henry.

Marshall was already an advocate of the critical importance of judicial review to prevent abuse of power by the new Congress and he was developing distinctive American legal doctrines to replace existing British precedents that were no longer fully applicable to American realities.

A Federalist, he served as Secretary of State under President John Adams before accepting nomination as

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold, Edge B, 76 mm.

Silver, Edge L, 44.5mm, 57.6 grams.

fourth Chief Justice of the United States Supreme Court, serving in this capacity for the rest of his life. Marshall was unrelenting in building up and entrenching the court's position as the ultimate arbiter of law and the Constitution and as the regulator of the authority of the three branches of the Federal government.

He regarded the Constitution as the greatest instrument of national unity, both clear and precise yet adaptable to every change in the nation's development, "intended to endure for ages to come," and ready to be "adapted to the various crises of human affairs." His Court opposed the rising tide of states' rights and nullification of the 1820's and 1830's, an unpopular view that was solidly vindicated in Judge Joseph Story's epochal *Commentaries on the Constitution of the United States* in 1833.

Marshall's political enemies included popular Presidents Thomas Jefferson and Andrew Jackson. He opposed Jefferson's frantic efforts to convict his Vice President Aaron Burr of treason in 1807, defining treason as an overt act committed before witnesses, thus making it impossible to prosecute on the basis of mere conspiracy. He was not convinced of the intrinsic value of democracy, taking a leading part in the Virginia constitutional convention of 1829 that delayed introduction of manhood suffrage and maintained oligarchic control in his home state.

Gruppe's medallic portrait has immense dignity, though a contemporary (CEAB p. 731) described the Chief Justice as "tall, meager, emaciated, inelegant in dress, attitudes, gesture, of swarthy complexion, his countenance pervaded with great good humor and hilarity." His deliberate retention of casual frontier manners led some to charge him with habitual indolence.

Though he never achieved the Presidency, Marshall exerted a greater defining influence on the development of the Federal government through his epochal legal decisions than any Chief Executive in the nation's history.

Though this was Gruppe's only HOF medal in his own name, his completion of the Laura Gardin Fraser designs described above was a profound service to the overall artistic quality of the series.

"Marshall was unrelenting in building up and entrenching the court's position as the ultimate arbiter of law..."



Medal of Walker Hancock

Hancock was born in St. Louis in 1901 and pursued an illustrious career. In his 1997 autobiography, *A Sculptor's Fortunes*, he told of his youthful enthusiasm for sculpture in grade school, where a worried teacher attempted to discourage his interest by stating, "I hope you are intelligent enough to realize that you could never make a living as a sculptor."

He studied at the St. Louis School of Fine Arts at Washington University and in the Pennsylvania Academy of Fine Arts under Charles Grafly. He was to serve as the Academy's head of the Department of Sculpture for more than 38 years. He also studied at the American Academy in Rome and long maintained a studio in Gloucester, Massachusetts.

His work was successful in such diverse fields as the medal, monumental sculpture and portrait statuary, including war memorials, busts of Presidents George H. W. Bush and James Madison, and Chief Justices Earl Warren and Warren Burger. The National Cathedral in Washington, D.C. holds his *Abraham Lincoln* and *Christ in Majesty*.

The corpus of his medallic art includes military decorations such as the Marine Corps Expeditionary Corps Medal and U.S. Air Mail Flyers Medal of Honor. He was the first recipient of the National Sculpture Society's Herbert Adams Memorial Medal in 1954 and was the group's President in 1951-1953. Hancock was a board member of the Society of Medalists, creating the 1940 issue with its optimistic theme, "There will be Other Towers for Thee to Build." He received wide acclaim for his Dwight D. Eisenhower Inaugural Medal of 1953 and the Eisenhower-Nixon Inaugural Medal in 1957.

Hancock's efforts overcame decades of mismanagement and failure when he directed the successful completion of the long-delayed and seemingly hopelessly jinxed Confederate Memorial on the side of Georgia's Stone Mountain. This massive and literally "monumental" project had defied such sculptural giants as Gutzon Borglum and Augustus Lukeman before its completion under Hancock's direction in 1970. He died in 1998.

Stephen Collins Foster Medal

1964

After the bust by Hancock himself, unveiled May 1941 by the honoree's granddaughter, Mrs. Jessie Welch Rose.



OBV. Composer's bust r., two lines of musical score at l., name and vital dates above.

REV. Barefoot banjo player leaning on Spanish moss-draped tree, dancers and riverboat in the background, 4-line HOF inscription toward r.



Stephen Foster was born in Pittsburgh, Pennsylvania in 1826 and spent much of his short life there, dying in New York City in 1864 at the age of 38. His father was a successful merchant who was somewhat bewildered by his son's "strange talent." The boy's education was limited to brief study at Athens Academy and Jefferson College, after which he was employed as bookkeeper in his brother's Cincinnati office.

His first known composition was the 1840 "Tioga Waltz," followed by the 1842 song, "Open the Lattice, Love." The success of "Songs of the Sable Harmonists" brought him fleeting wealth with a single song bringing him the unimaginable sum of \$15,000 in his heyday. His songs were popularized by E.P. Cristy and the Cristy Minstrels throughout the country but the composer's business skills were non-existent and his last years were cursed with deepening poverty.

Although Foster visited the South only briefly in 1852, his best-selling songs were all Southern in theme and setting, "The Old Folks at Home," "Massa's in the Cold, Cold Ground," "My Old Kentucky Home," "Old Dog Tray," "Old Black Joe," "Swanee Ribber" and many more. None gave any clear hint of the harsh realities of slave life in the pre-Civil War South.

He lived and worked in New York City after 1860, but his songs gradually became reiterative and commonplace, though their nostalgic and sentimental nature assured continued popularity. Appearing in 1864, "Beautiful Dreamer" was the last of his 175 songs. He made his romanticized Southern songs national classics and was portrayed as "America's Troubadour" on the 1936 Cincinnati half dollar designed by Constance Ortmyer.

PATINA AND EDGE MARKING OBSERVED:
Large Bronze, tan-gold, Edge B, 76.5 mm.
Silver, Edge L, 44.5mm, 56.8 grams.



Medals of Adlai Stevenson Hardin

Born in Minneapolis in 1901, Hardin grew up in Chicago where frequent visits to the Chicago Art Institute led to Saturday classes. His artistic successes followed a successful business career in the world of advertising. He retired as Vice President of the William Esty Advertising Agency in New York in 1959 to devote himself full time to sculpture from his studio in Lyme, Connecticut. His artistic career blossomed and he enjoyed notable success in the field of the medal.

He served as president of the National Sculpture Society in 1957-1959, was active in the National Academy of Design and its Lindsey Morris Award ranked among his roster of professional recognitions. His statue *Nova Scotia Fisherman* was purchased by IBM for its corporate collection.

Excelling in religious sculpture, Hardin's works adorn a highly ecumenical roster of churches including St. Patrick's Cathedral (Saints Jude and Peter) and the Interchurch Center in New York City. He served on the coin design committee that chose the designs for the three U.S. Bicentennial coins of 1975-1976.

He received the Henry Hering Prize of New York's Architectural League, the Saltus Gold Medal of the National Academy of Design, and the 1982 Numismatic Art Award of the American Numismatic Association. His Maurice M. Gould Award Medal for the Numismatic Literary Guild featured a portrait bust of that great writer and coin columnist. Hardin also served for many years on the Board of the Society of Medalists, for which he created the 1960 Nativity Medal. Hardin died in 1989.

George Bancroft Medal 1964

After bust by Rudulph Evans, unveiled May 1930 by Prof. Wilder D. Bancroft of Cornell University, the honoree's grandson. Gift of officers of the U.S. Navy, the American Historical Association and others.



OBV. Frock-coated bust in mutton-chop whiskers $\frac{3}{4}$ r., GEORGE BANCROFT below, HOF identification above, vital dates 1800 – 1891 flanking.

REV. Three lines of historical figures from Columbus' landing through early New England settlers, the Revolution and the drafting of the Constitution, two-line quotes between, "HISTORY INTERPOSES WITH EVIDENCE THAT/ TYRANNY AND WRONG LEAD INEVITABLY TO DECAY/ THAT FREEDOM AND RIGHT, HOWEVER HARD MAY/ BE THE STRUGGLE, ALWAYS PROVE RESISTLESS."



The large bronze medal is unusually thin, measuring 3.5mm thick at 6:00, 9mm at the maximum. Placed side by side, the contrast with Hardin's Joseph Henry medal that follows is arresting.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold, Edge B. 76.5mm, 3.7mm thick.
Silver, Edge L. 44.4 mm, 54.4 grams.

Born in Worcester, Massachusetts, in 1800, Bancroft died in Washington, D.C., in January 1891. His seemingly limitless capacity for learning so impressed the Harvard faculty that upon his graduation at 16, they raised funds to send him to Germany for advanced study. He continued to amaze by gaining his doctor of philosophy degree from Göttingen at 19 and became a pupil of Hegel in Berlin.

Rising above the dispassionate historiography then in full vigor in Germany, Bancroft never disguised his deep feelings for the young republic in his 10-volume *History of the United States*. He was deeply involved in the political

"Bancroft took special satisfaction in being the 17th and only Anglo-Saxon member of... a rigorously exclusive society of 16 German Savants."

events of the day, early abandoning Federalism to advance Jacksonian democracy.

As Secretary of the Navy under President James K. Polk, Bancroft was instrumental in founding the U.S. Naval Academy at Annapolis. He ordered seizure of Mexican gunboats in California and, as acting Secretary of War, ordered

General Zachary Taylor across the Texas border to begin the Mexican War.

While serving as U.S. Minister to Great Britain and Germany, he used his position to gain access to archives in those countries and in France for documents relating to the American Revolution, also seeking out letters, diaries and private papers wherever they could be found. All discoveries went to enrich his great history.

Great scholars will often cherish one honor over all others in a career filled with recognition. Bancroft took special satisfaction in being the 17th and only Anglo-Saxon member of *Mittwochsgesellschaft für Wissenschaftliche Unterhaltung*, a rigorously exclusive society of 16 German savants.

Joseph Henry Medal 1972

After bust by John Flanagan, unveiled May 1924 by Thomas Alva Edison. Gift of the American Institute of Electrical Engineers.



OBV. Virtually fully facing extremely high relief bust in frock coat and cravat divides JOSEPH/ 1797 – HENRY/ 1878.

REV. Marveling crowd surrounds a massive world globe wreathed in stylized lightning in recessed field. Raised outer border bears sans-serif HOF legend, at base HIS ELECTROMAGNETS GAVE THE WORLD/ THE TELEGRAPH (lightning bolt) AND OPENED/ THE WAY TO THE AGE OF/ ELECTRIC POWER/ 19 © 72.



This famed physicist was born in Albany, New York, in December 1797. He studied at Albany Academy, preparing for the study of medicine but soon turned to physics. His academic career was launched by his election as professor of mathematics and natural philosophy at Albany Academy in 1826. His long career bridged the transformation of scientific study from “natural philosophy” to pure science.

He began his lifetime of achievement with electricity at the academy. An early experiment with electromagnets saw him wrap a wire with silk from his wife’s wedding dress, then spiral this in many layers around an iron core to create an electromagnet vastly more powerful than any existing at that time.

He built the first model of an electric telegraph in 1831 by winding a mile of wire around his classroom and attaching a bell which rang when an electrical impulse reached it. Henry detected inducted current before his English colleague Michael Faraday, a principal that opened the age of electric-powered machinery that has shaped the modern world.

His 1838-1842 research on induction of current by another current anticipated the action of transformers. The scientific unit of inductance is called the “henry.” Regrettably, in the days before “publish or perish,” Henry often

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold, Edge B, 76.1mm, 9.4mm thick at 6:00, 15mm at center.

Silver, Edge L, 44.4mm, 72.0 grams.

took his time in publicizing his findings, allowing more nimble inventors to beat him into print.

He published in the *American Journal of Science* for January 1831 the difference in effect when coils were joined in parallel to the battery or successively in series. He dubbed these two types “quantity” and “intensity” magnets, noting that the intensity magnet was the type for use in the electric telegraph.

Henry left Albany in 1832 after election as professor of natural philosophy at the College of New Jersey, now Princeton. Here he added to his imposing list of significant discoveries including the electric relay, the principal of the transformer and development of radio telegraphy.

In 1846 he left Princeton to become the first secretary and director of the Smithsonian Institution, shaping its critical role in pure science and research. While administrative duties curtailed his devotion to pure research, Henry helped organize the American Association for the Advancement of Sciences and was an original member and later president of the National Academy of Sciences from 1868 until his death in Washington, D.C., in May 1878. The Smithsonian published *The Scientific Writings of Joseph Henry* in 1886.



Medal of Julian Hoke Harris

Julian Harris (1906-1987) was born in Carrollton, Georgia. Childhood illnesses kept him home-bound for long periods, providing endless hours for reading, drawing and sketching. His father helped fill the tedious hours reading from the black folktales of Joel Chandler Harris, a fellow Georgian but no relation.

He graduated from the Georgia Institute of Technology with a Bachelor of Science degree in architecture in 1928. He joined an architectural firm in Philadelphia to expedite enrollment in the Pennsylvania Academy of Fine Arts with a three-year full scholarship. He joined the Georgia Tech School of Architecture in 1936 and taught on a part time or full time basis for 36 years before retiring as Professor Emeritus in 1972. He was a Fellow of the American Institute of Architects and served in World War II in the Army Air Corps in the India-Burma theatre.

He became a major sculptor specializing in Southern artistic idiom. He executed more than 50 memorial or portrait commissions relating to Georgia Tech. Medals created by Harris included the Centennial Medal of Georgia's epic Civil War Great Locomotive Chase, the official Inaugural Medal of Georgia-born President Jimmy Carter, the State of Georgia American Revolution Bicentennial Medal and 1978 Georgia Tech Medallion.

He designed the Ralph Walker Medal and Firm Award for the American Institute of Architects, the Vincent Bendix Award, the Georgia Medal for Public Service, the Everly Medal for the National Park Executive Association and the University of Virginia Sesquicentennial Medal.

Sidney Lanier Medal 1969

After bust by Hans Schuler, unveiled by honoree's grandson, Sidney Lanier. Gift of the United Daughters of the Confederacy, Stephen Wigmore and the Foster Collection of the University of Pittsburgh.



OBV. Bearded bust l. in caricature style also seen in this medalist's Jimmy Carter Inaugural Medal. Sans-serif HOF legend, SIDNEY LANIER below, 1842/ 1881/ 19©69 r.

REV. Poet-musician seated with robe over his lap under oak and palmetto overlooking Marshes of Glynn, flute at his side, inscribing poetry. The sun rises from the horizon, over a 5-line excerpt from a letter to his wife at r., *Beauty dieth not and the heart that needs it will find it.*



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, lightest copper-red patina, Edge B, 76.1mm.
Silver, Edge L, 44.4mm, 54.1 grams.

Sidney Lanier was born in Macon, Georgia, Feb. 3, 1842 and died at Lynn, North Carolina, Sept. 7, 1881. His father was a lawyer, his mother an accomplished musician.

As a child, he wrote his first verse and mastered the piano, violin, flute, guitar, banjo and organ. Graduating from Oglethorpe College in 1860, he joined the Confederate Army the next year. Confined as a prisoner of war, he contracted tuberculosis from which he never recovered.

After the war he earned his living writing articles for magazines, taught school and wrote verse. He was lecturer of English Literature at The Johns Hopkins University from 1865 to 1879. Despite the advance of his illness, Lanier joined Baltimore's Peabody Orchestra as first flautist. His life, letters and works were organized in a 10-volume publication of The Johns Hopkins Press.

He forced a variety of experiences into a short life. His love of unspoiled nature, his attitudes as a traditional Southern romantic and his war experiences all are reflected in his work including *Songs of the Chattahoochee*, *The Marshes of Glynn*, *A Ballad of Trees and the Master*, and musical works including *Field Larks and Blackbirds*, *Swamp Robin* and *Wind Song*. A hint of what he might have become is found in the remarkable beauty of his poem, *Sunrise*, penned as he lay dying.

The overall style of the Lanier Medal resembles nothing in the HOF series with its subtly textured fields and intricacy of low-relief devices on both sides.

Medal of Malvina Hoffman

Malvina Hoffman was born in 1887, the daughter of concert pianist Richard Hoffman and became a pianist with the New York Philharmonic. She took up painting to create a portrait of her ailing father, extending this project into clay and then marble sculpture after his death in 1909. In 1910 she and her mother traveled to Paris with a letter of introduction by Gutzon Borglum to Auguste Rodin.

Rodin resisted taking a woman student but her persistence won him over. She studied the techniques of bronze casting, becoming a master founder, opening her own foundry and writing the definitive text, *Sculpture Inside and Out*, in 1915. Perfecting knowledge of the human form, she spent a year dissecting bodies at the College of Physicians and Surgeons.

A global project started in 1930 when Chicago's Field Museum initiated its acclaimed "Races of Mankind" hall for the 1933-1934 Century of Progress Exposition. She and her husband S.B. Grimson traveled the world, making precise sculptures of racial types on every continent. Original plans called for 104 sculptures to be created by three artists, but in the event Malvina Hoffman made all of them.

She herself cast 97 of the bronzes and farmed out the 13 marbles in Paris. This exhibition was a major Field Museum attraction for decades until shifting fashion and "political correctness" changed emphases. She wrote two memoirs, *Heads and Tails* in 1939, *Yesterday and Tomorrow* in 1965, and remained active in her New York studio until her death on July 10, 1966.

Her 1955 Proclaiming Liberty Medal was a landmark of the third decade of the Society of Medalists. She was a Fellow of the National Sculpture Society and the New-York Historical Society. Her honors included the Julia S. Ward Prize and Watrous Gold Medal of the National Academy of Design.

The French Republic decorated her with the *Palmes Academiques* in 1920 and she was made Chevalier of the *Legion d'Honneur* in 1951. The Career Tours Committee of the 1939-1940 New York World's Fair selected Hoffman as one of the 12 women whose work contributed most toward human betterment in the preceding half century.

Henry David Thoreau Medal 1963

After bust by Hoffman herself, unveiled May 1962.



OBV. Bust l. near his death, name and vital dates 1817 – 1862 around.

REV. Rays of the rising sun descending on the pines lining Walden Pond where Thoreau meditated and did his best writing, above the water is a quote, ONLY THAT DAY DAWNS/ TO WHICH WE ARE AWAKE.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, lightest copper-red patina, Edge B, 76.5mm.

At least one example exists with Coin Finish, no patination, Edge B, 76.2mm.

Small Bronze, Edge B, 44.5mm.

Silver, Edge L, 44.4mm, 57.9 grams.

Essayist, poet, philosopher and naturalist Thoreau was born in Concord, Massachusetts, in July 1817 and lived most of his 44 years in this historic town. Attending Harvard, he began a lifetime of public non-conformity by wearing a green coat to chapel, “because the rules required black.”

Graduating Harvard in 1837, he began a teaching career in the Concord schools but resigned in a few weeks in protest over the vigorous physical punishment routinely inflicted on the students. He then opened a successful private school in the home of his brother John. This teaching venture was succeeding until John’s ill health forced closing in 1841.

Ralph Waldo Emerson then invited the young schoolmaster to join his busy household and thus began a lifelong association with Emerson and the influential Transcendentalist movement. After a brief interlude teaching on Staten Island, New York, a homesick Thoreau returned to Concord to build a cabin at Walden Pond where he lived for 26 months meditating, writing and experiencing the solitude of the Concord woods.

He lived quietly, occupied with his notebooks and journals. In the summer of 1845 he protested slavery and the perceived injustice of the Mexican War by refusing to pay poll tax. He was freed after a night in jail when an

aunt paid the tax. In the wake of this experience Thoreau wrote his pivotal essay “Resistance to Civil Government,” later famous as “Civil Disobedience.”

His love for the Concord woods and subsequent trips to the rivers and forests of Connecticut, Maine and distant Minnesota provided the basis for his extensive writings about the wonders of nature. These included *Walden Pond, or Life in the Woods*, a book which seemed at first glance to be devoted to nature but was actually a treatise on society, government and the author’s highly independent attitudes toward both.

Thoreau fervently opposed slavery and the increasing loss of individual freedom in the rapidly industrializing U.S. He passionately defended abolitionist fanatic John Brown after his Harper’s Ferry raid in 1859. He had met Brown in Emerson’s home in 1857, and his public defense of the condemned abolitionist in Concord in the fall of 1859 attracted much public notice and controversy.

Thoreau believed that Brown’s trial and hanging revealed the true nature of American government. He subsequently opposed the Civil War and made it a point to avoid using the railroad because taxes levied on fares went to support the war.

Thoreau was ravaged by tuberculosis after 1857 and after a journey to Minnesota failed to arrest the disease, spent his last days in feverish editing of the continent-sized mass of manuscripts and journals he left to his sister Sophia for posthumous publication over the following decades.

Although viewed as little more than an anarchist by many contemporaries, the writer actually urged conscience before government, reliance on self before society and obedience to an individual’s own basic laws as more fundamental than those enforced by the state. He became a kind of patron saint to the Hippies of the 1960’s, though one can only imagine what he might have thought of Haight-Ashbury and related manifestations of the Vietnam War era.

“He began a lifetime of non-conformity by wearing a green coat to chapel, ‘because the rules required black.’”



Medals of Carl Paul Jennewein

Jennewein (1890-1978) was born in Stuttgart, Germany, and began his career serving as an apprentice to artisans at the Stuttgart Art Museum. He studied at the city's university before coming to America in 1907 to work under George Bridgman and Dewitt Clinton Peters at the Art Students League in New York City.

His were the landmark murals for the Woolworth Building and the main entrance of the British Empire Building in Rockefeller Center. Washington, D.C. saw his relief panels for the White House and sculptured marble for the House of Representatives Office Building.

He won the Prix de Rome in 1916, as part of his long and distinguished career in statuary, monumental sculpture and portraiture. He received the Medal of Honor of the Architectural League for his 13 sculptures of Greek deities in the central pediment of the Philadelphia Museum of Art.

Among his most widely acclaimed works of medallic sculpture were his 1933 SOM Fame and Glory Medal and the 1949 Harry S. Truman Presidential Inaugural Medal, the last Inaugural struck by the U.S. Mint. Brookgreen Gardens, the Pennsylvania Academy of Fine Arts, Baltimore Museum of Art, New York's Metropolitan Museum of Art and Houston Museum of Fine Arts all hold significant examples of Jennewein's sculpture.

Upon his death, his estate with 2,000 art works was bequeathed to the Tampa Museum of Art, transforming it into one of the premier art institutions of the South. Founded in the 1890's by Florida railroad magnate Henry Bradley Plant, this university would soon after welcome the great collection of Jennewein's close friend, long-time SOM President Joseph Veach Noble (1920-2007).

Samuel Langhorne Clemens, Mark Twain Medal 1963

After Bust by Alben Humphreys, unveiled May 1924.



OBV. High relief bust l. with moustache, tousled hair and bow tie within legend, SAMUEL LANGHORNE CLEMENS, 1835 MARK TWAIN 1910.

REV. Slightly concave field, Huckleberry Finn fishing as paddle-wheel steam boat sails l. Small-letter HOF legend is remarkably unobtrusive, as the viewer's eye focuses at once on the seated figure.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, lightest copper-red patina, Edge B, 76.5mm.

Small Bronze, Edge B, 44.5mm, 5mm thick.

Silver, Edge L, 44.4mm, 62.1 grams.

Clemens was born in Florida, Missouri in 1835, and died in Redding, Connecticut in 1910 after a long and varied career as steamboat pilot on the Mississippi, western frontier reporter and one of America's greatest wits, critics and writers.

His family moved to Hannibal, Missouri, in 1839 and he received little formal education in his youth.

He learned the printing trade while working with the Hannibal newspaper owned by his brother and became a journeyman printer in St. Louis, New York, Philadelphia and Keokuk, Iowa.

He headed for New Orleans in 1857 to begin his career as apprentice to a riverboat pilot. He derived his pen name from the riverboat pilot's cry "Mark twain," indicating a water depth of two fathoms. After short experience in the Union army he headed west where his brother was secretary to the Governor.

Clemens' news dispatches for the Virginia City, Nevada, *Enterprise* were signed Mark Twain, as was his classic tale *The Celebrated Jumping Frog of Calaveras County* written during his California sojourn, that appeared in the New York *Sunday Press* in November 1865.

The 1869 publication of *Innocents Abroad* after a journey to the Holy Land brought him instant literary fame,

followed by the fabulous success of *The Adventures of Tom Sawyer* (1875) and *The Adventures of Huckleberry Finn* (1884).

He proved a master of historical-romantic fiction with *The Prince and the Pauper* (1880), *A Connecticut Yankee at King Arthur's Court* (1889) and *The Personal Recollections of Joan of Arc*. He married Olivia Langdon in 1870 and settled in Hartford, Connecticut. In addition to his writing, he gained great success on the lecture circuit throughout Europe and the U.S.

Clemens invested heavily in projects to develop inventions and in publishing, only to be forced into bankruptcy in 1894. Through hard work he fought his way back toward solvency and settled his debts with the profits of a world lecture tour.

His wife died in 1904 and Clemens' already cynical outlook darkened, a mood expressed in later works such as *Following the Equator* (1897), *The Man Who Corrupted Hadleyburg* (1900) and *What is Man?* (privately printed, 1906).

Clemens could never correct the prevailing public perception of him as a fun-loving observer of the American scene or an amusing cynic immortalized through such quips as "I had a friend once who was a Congressman and an idiot... but there I go repeating myself again!" It must be admitted that it is this lighter Mark Twain image that is personified in Jennewein's HOF medal.

"He derived his pen name from the riverboat pilot's cry 'Mark twain,' indicating a water depth of two fathoms."

Samuel F. B. Morse Medal 1963

After bust by Chester Beach, unveiled May 1928.



OBV. Facing bust with patriarchal beard, legend SAMUEL FINLEY BREESE MORSE, 1791/ 1872 in l. field

REV. Sans-serif HOF legend surrounds hovering maiden holding palette and tiny winged Pegasus, putto holds scroll inscribed PICTORQUE ET INVENTOR, a somewhat redundant usage, meaning Painter and Inventor. At l. is a line of telegraph poles.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, lightest copper-red patina, Edge B, 76.1mm.
Silver, Edge L, 44.5mm, 56.0 grams.

Morse was both an outstanding painter and an inventor of exceptional genius, born in Charlestown, Massachusetts, in 1791. He died in New York City in 1872. Graduating

Yale, he studied under the great portraitists Gilbert Stuart and Washington Allston and took formal instruction at London's Royal Academy (1811-1815). He returned to America as a successful portrait painter in New York City and Charleston, South Carolina, and was a founding leader and first president of the National Academy of Design, 1826-1842.

Morse became professor of painting and design at New York University and also involved himself with the violent agitation of the anti-Catholic Know-Nothings who were then convulsing major cities such as Philadelphia with riots and church burnings.

His interest in electricity preceded his successes in the ill-paying world of art. As early as 1827 he attended lectures by James F. Dana on electrical principles and in 1832 he fixed on the idea of the rapid conveying of messages over a wire by opening and closing an electrical circuit to create dots and dashes. He built his first recording telegraph at the university's Washington Square campus in 1832.

He worked in isolation in New York, ignorant of Joseph Henry's discoveries in the field of electromagnetism and the work being done by European inventors. He filed for a patent in 1837, basing his application on the three

principles of a sending apparatus that opened and closed an electrical circuit; an electromagnetic receiving device that recorded the dot-dash messages on a paper strip fed by a clock work and a code to translated the dot-dash messages into letters and numbers.

Morse first intended his telegraph for use solely to transmit secret government messages of the greatest importance. He assured secrecy by making the first Morse code as complicated as humanly possible, requiring a massive dictionary to decode messages. Later Joseph Henry and Leonard Dunnell Gale worked with him to make his system simpler and vastly more practical, broadening it for use by the general public. The inventor was unsuccessful in securing European patents and spent years in court defending the patents he did obtain.

A grant from Congress built the first commercial telegraph line from Washington to Baltimore in early 1844. On May 24, Morse sent the first message from the Supreme Court chamber in the Capitol to his partner

Alfred Vail, “What hath God wrought!” Morse became a wealthy man as telegraph poles marched all directions, erected by private enterprise after the government dropped out of the development process. Only the railroad had as much world-changing impact as the telegraph.

“Morse intended his telegraph for use solely to transmit secret government messages of the greatest importance.”

Edward Alexander MacDowell Medal 1964

After bust by Carl Paul Jennewein, scheduled for unveiling after this medal was completed, October 1964.



OBV. Small outer HOF legend and larger EDWARD ALEXANDER MacDOWELL surround nearly facing bust dividing vital dates 1861 – 1908/ 19©64.

REV. Partially draped kneeling figure of Irish maiden Deirdre, daughter of King Conchobar with harp under starry sky, Latin inscription FAMA/ SEMPER – VIVAT, Fame Lives Forever.



Edward Alexander MacDowell, one of America's greatest composers, was born in New York City in 1861 and died there in January 1910. He was raised in a home filled with affection and culture, studying piano while attending public school. His mother enrolled him in the Paris Conservatoire in 1876 with continuing study in Germany. It is a testimony to his precocity that at age 20, he was nominated by the great pianist Carl Heymann to succeed him on the Frankfurt Conservatory faculty.

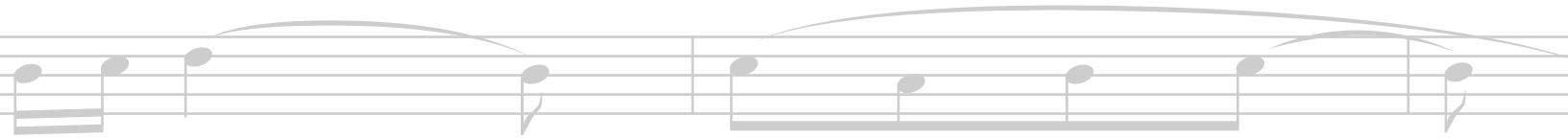
Although the nomination was rejected by an outraged faculty (an American and a mere boy!), this was a unique recognition for the young pianist, who then derived income by providing music lessons for pupils including Marian Nevins, whom he married in 1884.

He visited Franz Liszt in Weimar in 1882, taking with him the manuscript of his first concerto in A-minor (opus 15). An impressed Liszt recommended the young American's "First Modern Suite" (opus 14) for the 19th annual convention of the German music confederation at Zurich that summer. MacDowell played the suite himself, along with his "Second Modern Suite (opus 14), and both were published the following year.

Living with his new wife at Wiesbaden he produced piano compositions and songs including symphonic poems "Lancelot and Elaine" (opus 25), and "The Lovely Alda" (opus 30). Returning to America in 1888, he settled

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, lightest copper-red patina, Edge B, 76.2mm.
Silver, Edge L, 44.5mm, 62.0 grams.



in Boston and devoted himself to teaching, giving recitals and composing such major works as his “Woodland Sketches,” “Indian Suite” and “Sonata Eroica.”

He then returned to his native New York as music professor at Columbia University, resigning in 1904, disillusioned by the university’s reluctance to value the arts and the failure of his effort to establish an independent fine arts faculty,

He conducted the Mendelssohn Glee Club and composed his Norse and Keltic Sonatas. MacDowell acquired a farm at Peterboro, New Hampshire, where he spent his summers composing far from the rigors of teaching and the clamor of the great city.

Toward the end of his career he turned away from much of the extreme experimentation that had characterized his earlier career. After his death at age 47 his widow made the New Hampshire estate his memorial, outfitting it with studios for musicians, painters, sculptors and poets.



James Monroe Medal 1967

After bust by Hermon A. MacNeil, unveiled May 1931, gift of James Monroe High School.



OBV. Nearly facing bust with ruffled silk cravat divides vital dates 1758 – 1831, JAMES MONROE below, tiny two concentric-line HOF identification above.

REV. Standing male nude holds sheathed sword in one hand, palm in the other, above 1817 PRESIDENT OF THE UNITED STATES 1825. Incised world globe in background cites Monroe achievements, LOUISIANA/ PURCHASE/ 1803, FLORIDA/ 1820, MISSOURI/ 1820.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, lightest copper-red patina, Edge B, 76.0mm.
Silver, Edge L, 44.5mm, 62.5 grams.

James Monroe was born in Westmoreland, Virginia, in 1758 near Washington's birthplace, to a family resident in Virginia for nearly a century. He was a student at the College of William and Mary when the Revolution broke out and he at once joined the Continental forces, rising from Lieutenant to Major in 1777-1778, receiving a wound at the Battle of Trenton.

From 1780 to 1783 he studied law with Thomas Jefferson, forging a friendship and political alliance that would have great significance for the early years of the new United States.

Elected to his home state's legislature in 1783, he also served in the Congress of the Confederation. He joined with Patrick Henry in opposing ratification of the new Constitution but was soon elected Senator in the first new Congress. He joined the Jeffersonian faction in opposition to the Federalists in the bitter political wrangling of the time.

He began diplomatic service as Minister to France but was recalled in a peak moment of political struggle and then served as Governor of Virginia for the first of several separated terms. After Jefferson's triumph, Monroe

became U.S. Minister to England and France, where he was charged to securing rights of transit for Americans in the port of New Orleans, once obstructed by the Spanish.

Spain had conveyed the great territory of Louisiana to French First Consul Napoleon Bonaparte as the keystone of a projected French colonial empire in the Americas. The catastrophic French defeat by the Blacks of Haiti caused him to lose interest in the Western Hemisphere and his offer to sell all of Louisiana to the United States.

He returned to his governorship before launching an unsuccessful candidacy for the Presidency against James Madison in 1808. He became his rival's Secretary of State and Acting Secretary of War for the War of 1812, gaining credit for initial American victories while escaping blame for such humiliating reverses as the British burning of Washington.

Monroe was elected President in 1816, reelection following in 1820. He was uniquely fortunate in occupying the White House after the unpopular "Jemmy Madison's War" in what became known as the "era of good feeling," and enjoyed success with the British in limiting armaments on the Great Lakes, joint occupation of the Northwest and liquidating long-standing fishing disputes in the Newfoundland-Labrador waters. In 1819 the Treaty of San Ildefonso finally brought the Floridas under American rule.

He enunciated the "Monroe Doctrine" in his annual message in 1823, though much credit for this foreign policy statement is due to his Secretary of State John Quincy Adams. This duality is reflected in the Chester Beach design of the 1923 Monroe Doctrine Centennial half dollar that portrays both men.

The legitimate European powers that defeated Napoleon had formed the somewhat incoherent Holy Alliance and issued policy statements seeming to suggest reinstatement of colonial rule in Haiti and perhaps elsewhere in the Western Hemisphere.

In its operative language, Monroe's declaration stated in part, "we owe it to candor and... amicable relations... between the United States and those powers (of the Holy Alliance) to declare... we... consider any attempt to extend their system to any portion of this hemisphere... dangerous to our peace and safety."

Though possessing classic design, the James Monroe medal is among the least spirited of Jennewein's contributions to HOF. The low relief portrait lacks muscular tension and the severely limits the inherent dynamism of the muscular figure on the reverse.

Busts of James Monroe and John Quincy Adams dominate designer Chester Beach's obverse for the 1923 Monroe Doctrine Centennial half dollar.



Woodrow Wilson Medal 1967

After bust by Walker Hancock, unveiled May 1956 by the President's widow with address by United Nations Secretary General Dag Hammarskjöld.



OBV. Exceptionally high relief head l. wearing a serious and implacable expression, WOODROW WILSON above, laurel branch and vital dates 1856/ -1924 flanking, two-line tiny HOF name below incuse 19©67.

REV. Armored Freedom holding wheat flies over the Palace of Nations in Geneva, headquarters of the League of Nations, Wilson's ardently pursued project to secure world peace. As struck, the intended Latin legend *JUS GENTIUM*, Right of Peoples, appears as *JUS GENITUM*. The exergue is inscribed *PRESIDENT OF THE UNITED STATES/ OF/ AMERICA/ 1913-1921*.



Thomas Woodrow Wilson was born in Staunton, Virginia, in 1856 to a family of Scottish descent intensely devoted to the tenets of the Presbyterian Church. He died in Washington, D.C. in 1924 after a historic career as an academic, strenuous service as Governor of New Jersey and 28th President of the United States. During his Administration, the U.S. burst onto the world stage to assure an Allied victory in the First World War, and to play a major role in attempting to secure peace.

Wilson was in essence a Southerner. His academic training was in law including study at the University of Virginia and The Johns Hopkins University, where he published *Congressional Government* in 1885. This work revealed what he viewed as the inherent evils of the separation of powers between the legislative and executive

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, lightest copper-red patina, Edge B, 76.5mm, 12.55 thickest.

Silver, Edge L, 44.5mm, 57.8 grams.

branches and his loathing of powerful Congressional committees.

He married Ellen L. Axson in 1885, daughter and granddaughter of Presbyterian ministers. After her death in 1914 he married the strong-willed Edith B. Galt who survived him. Wilson joined the faculty at the College of New Jersey (Princeton) and was elected university president in June 1902. He strove to implement broad reforms to strengthen academic values, deemphasize social and athletic activities and end domination of student life by elitist clubs.

Here he revealed a rigid inability to compromise and a remarkable capacity for hatred of perceived enemies, even if these were little more than tactical opponents of the hour. After an extended battle over the location of a new graduate school whose cost was fully covered by donations, Wilson resigned in October 1910.

He was promptly elected Governor of New Jersey as a reformer, though machine politicians viewed him as a naïve academic and starry-eyed reformers thought him a tool of the machines. His enactment of direct primary elections, strengthening public utilities legislation and passage of a comprehensive employers' liability act drew national attention.

It also brought the friendship and astute political collaboration of Col. Edward Mandell House, a Texan who became his intimate, counselor and alter ego through election to the Presidency in 1912, war and the peace conference that followed.

Wilson achieved the largest electoral majority in history thanks to the split between Republican William Howard Taft and insurgent Bull Moose candidate Theodore Roosevelt. As President he embarked on a domestic reform program and confronted the First World War as leader of the greatest neutral nation.

He was reelected in 1916 with Robert Wooley's slogan, "He kept us out of war." Passionately concerned for Britain's survival and pro-Allied in his basic outlook, Wilson responded to Germany's return to U-boat warfare and the sinking of American ships with the U.S. declaration of war in April 1917.

Challenges included creation of American armies after years of peace and getting them across the Atlantic to turn the tide and defeat the exhausted German armies on the Western Front. Wilson had published his Fourteen Points as a basis for a lasting peace, including promises of a peace without vengeance, indemnities and annexations other than the return of Alsace-Lorraine to France, the restoration of an independent Poland and creation of a permanent world organization to outlaw future war.

The League of Nations was a key provision that would hopefully assure peaceful resolution of international disputes and iron out kinks arising from the peace settlement. Worldly wise French Premier Georges Clemenceau and British Prime Minister David Lloyd George were mystified by Wilson's messianic enthusiasm for his League, finding it a barrier to the ruling spirit of vengeance, "Hang the Kaiser! Shilling for shilling, ton for ton, let Germans Pay!"

The Versailles peace conference excluded representatives of the defeated powers. A vast staff worked in the background on hundreds of complex issues such as establishing borders for numerous new states erected from the ruins of the Austrian and Russian empires. Arriving as a world hero of Olympian stature, Wilson ignored Secretary of State Robert Lansing and personally led the U.S. delegation.

The aging and ill President wrestled with his Allies, refusing to engage Congress or Republican critics in meaningful dialogue. His refusal of any changes in the treaty culminated in his speaking tour of September 1919. He was felled by a stroke on September 24, trying to rally the American people against his Congressional opponents. Congress never ratified the Treaties of Versailles, nor did the U.S. join the League.

The incapacitated Wilson was secluded in the White House where his wife barred virtually all access to him until his Republican successor Warren G. Harding was sworn into office in March 1920. The former President lingered on in Washington until his death on Feb. 3, 1924, a crippled and embittered old man.

The Woodrow Wilson medal was the least successful of Jennewein's HOF designs. Compared with Wilson's Inaugural and U.S. Mint Presidential Medals, this portrait does not immediately suggest the long-headed, meticulous-featured President. The Palace of the League is not a widely recognized icon but does recall his crushing disappointment of the highest goal of a towering figure in American history.

Daniel Boone Medal 1966

After bust by Albin Polasek, unveiled May 1926, gift of the Boone Family Foundation.



OBV. HOF divided legend at top and bottom around facing bust with open tunic and tousled hair, DANIEL/ BOONE l., vital dates r. Minute incuse C.P. JENNEWEIN - 19©66 flanking.

REV. Boone in coonskin cap holding musket, negotiating purchase of Cherokee lands from two impassive Indians, one holding a peace pipe. Background features woods, plain, wagon train, Indian encampment, COURAGEOUS/ PIONEERS in exergue.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, lightest copper-red patina, Edge B, 77mm.
Silver, Edge L. 44.5mm, 55.6 grams.

Boone, the archetype of the Western frontiersman, was born in Berks County, Pennsylvania, in November 1734, and died after an epic life on Sept. 26, 1820. He gained fame as a hunter for the trade by the age of 12. He was an accomplished explorer while still in his teens, traversing the Blue Ridge Mountains and penetrating the rugged hills and forests of the Carolinas, Tennessee and Kentucky.

He took part in Braddock's disastrous campaign in 1775, narrowly escaping capture in the rout of British and colonial forces at Fort Duquesne. Ten years later he developed his serious interest in Kentucky, exploring the Cumberland Gap region, and in 1775 began settlement of Boonesboro as agent for Col. Richard Henderson and his Transylvania Company.

Boonesboro was besieged by the Shawnee in 1778. He negotiated a successful treaty with Chief Black Fish, who adopted Boone under the Indian name Big Turtle. The fairness of the treaty and Boone's adoption brought charges of disloyalty from some hostile settlers.

Throughout his career, Boone suffered financial reverses caused by improper land claim filings and the dishonesty or incompetence of people he trusted. Worst of all was the incident that followed Virginia's 1780 repudiation of Henderson's Transylvania land titles, when armed robbers stole \$20,000 entrusted to him by Kentucky settlers.

hoping to validate their hard-earned land claims.

Boone lost all of his Kentucky lands by 1786, and then moved further west, settling at Osage Creek, Missouri. He lost this land as well, but justice was finally done when his ownership was unexpectedly affirmed by Congress.

Modern historians are critical of the Boone legends that sprang up in America and in Europe, where he was featured in the eighth canto of Byron's *Don Juan*. He was hailed as the ultimate frontiersman, the "First White Man of the West," the discoverer of Kentucky, claims he never made for himself.

As stormy as his life was the rollicking career of the Daniel Boone Centennial Half Dollar, struck 1934 through 1938. This design by Augustus Lukeman was to have copied Albin Polasek's HOF bust, but Lukeman later claimed that its backlit position in the colonnade made copying impossible.

Lukeman substituted a portrait based on the frontispiece of Collins' *History of Kentucky* (1847 and 1878). Jennewein experienced no difficulty developing his HOF medal from the same colonnade bust. The shenanigans of the coin's commercial promoter C. Frank Dunn were worthy of Boone's nemeses, the 19th century frontier land sharks, and the Boone half dollar was one of the most controversial in the classic U.S. commemorative series.

Sculptor Jennewein expressed misgivings in the Boone Medal brochure about his use of the coonskin cap, then enjoying notoriety through television and popular music. His Boone portrait lacks muscular tension and is more suggestive of a ragamuffin than a steely-willed frontiersman. The reverse, however, is far more convincing and memorable.

Daniel Boone Centennial half dollar (1934-1938). Designer Augustus Lukeman was supposed to use the HOF bust by Albin Polasek as his model but claimed that it was back-lit by the sun and could not be successfully sketched.



Frances Willard Medal 1969

After bust by Lorado Taft, unveiled May 1923, gift of the National Women's Christian Temperance Union.



OBV. FRANCES · ELIZABETH · WILLARD surrounds a severely modeled bust $\frac{3}{4}$ l., vital dates 1839- / 1898 at r., C.P. JENNEWEIN Sc. below.

REV. Radiant star and WCTU monogram shine on Willard upholding a cross and assisting a shambling drunk supporting himself with a tree branch, 4-line HOF identification in exergue.



Frances Elizabeth Willard was born in Churchville, New York, in 1839 to parents who were both teachers. The young family moved to Oberlin, Ohio where the parents attended college, then took up a homestead in the remote wilderness of Wisconsin. Their daughter read voraciously and at 17 was enrolled in Milwaukee Female College, then Northwestern Female College in Evanston, Illinois, to graduate with high honors.

A broken romance was an early life-forming event followed by teaching in Evanston, Pittsburgh and Genesee Wesleyan College in Lima, New York. After a two-year European tour she returned to the U.S. to teach, lecture and write, becoming president of Northwestern Female College, later a unit of Northwestern University.

During her time in Pittsburgh she began pondering the concept of independent womanhood, the cause of temperance through the militant Women's Christian Temperance Union (WCTU) and the contentious issue of women's suffrage. She rose rapidly to leadership in the WCTU, which boasted a quarter of a million members by 1879, and took the organization worldwide.

Willard became a leader in seeking improvement of education and spread of the kindergarten, prison and labor reform movements as well as combating alcohol abuse. She oversaw the building of WCTU's own skyscraper in Chicago that appeared on a medal of the 1892-93 World's Columbian Exposition.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Tan-gold, *without edgemark!* 75.9mm, 11mm thickest, edge 7mm.

Silver, Edge L, 44.3mm, 69.2 grams.

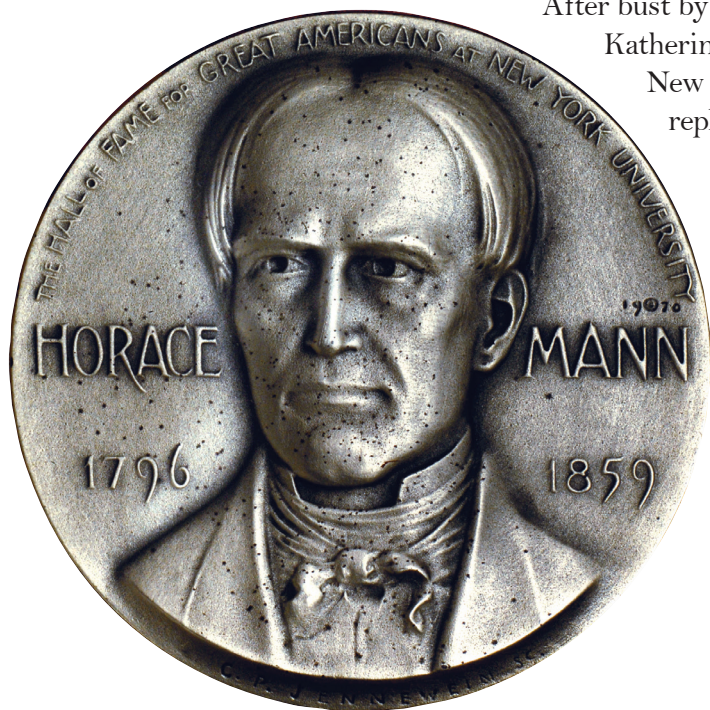
She wrote and lectured in many areas of uplift and reform across the country. Her attention to women's suffrage was rewarded by the knowledge that more than 20 states had enacted some form of suffrage by the time of her death in 1898. The State of Illinois placed her statue in the Hall of Statuary of the nation's capitol in Washington, calling Willard the "First Woman of the 19th Century – the Most Beloved Character of her Times."

The overall design of the Willard Medal is reminiscent of the Temperance melodramas of the 19th century such as "The Drunkard." The reverse is pure time travel from that era of what modern students of addiction call "white-knuckle sobriety," contrasting with the "addicts helping fellow addicts" concept of Bill Wilson and "Dr. Bob" Smith, founders of Alcoholics Anonymous.

"Her attention to women's suffrage was rewarded by the knowledge that more than 20 states had enacted some form of suffrage."

Horace Mann Medal 1970

After bust by Adolph Alexander Weinman, unveiled May 1930 by daughter Katherine and grandson Horace Mann, gift of Horace Mann School of New York and the Horace Mann League. This Weinman sculpture replaced a previous gift from the National Education Association, the work of an unknown sculptor.



OBV. Virtually full-facing, brooding bust of educational innovator with tiny HOF legend above, 19©70, name and vital dates flanking.

REV. Muscular nude ties oak sapling to supporting pole, DOCENDO DISCIMUS. We Learn by Teaching.



Educator Horace Mann was born at Franklin, Massachusetts, in 1796 and died at Yellow Springs, Ohio, in 1859. In his youth, the once formidable Massachusetts school system had deteriorated and until he was 16, Mann had never attended school for more than 10 weeks in any year. With intense drilling by an itinerant tutor named Barrett, he prepared himself in six months to enter the sophomore class of Brown University and later graduated Brown with honors in 1819.

He studied law, was admitted to the Bar in 1823 and practiced successfully for 14 years, serving in both houses of the Massachusetts Legislature, as President of the State Senate in 1835-1837 and as first secretary to the new State Board of Education.

As secretary he achieved sweeping public school reform including higher teacher salaries, a minimum school year of six months, appropriations for new school buildings, establishment of 50 new high schools and the first three normal schools in the nation.

Mann achieved these objects by sheer power of persuasion, as his post had minimal coercive power. His 12 annual reports analyzed problems and described successes in depth, receiving attention across the nation. He opposed

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, lightest copper-red patina, Edge B, 76.2mm.
Silver, Edge L, 44.54mm, 69.9 grams.

“Mann achieved these objects by sheer power of persuasion, as his post had minimal coercive power.”

blatantly sectarian religion in the state curriculum and overcame objections to his high regard for educational methods of European origin.

He served in the U.S. House of Representatives but was defeated for election in 1852 as the Free Soil Party candidate for Governor of Massachusetts.

His final years were spent in Yellow Springs, Ohio, as president of the innovative and influential Antioch College. Admirers have summed up Horace Mann’s educational philosophy with his statement, “the Common School is the greatest discovery ever made by man...”

John Lothrop Motley Medal 1970

After bust by Frederick MacMonnies, unveiled by the historian's great-great-nephew Master John L. Motley Jr. Gift of the National Institute of Arts and Letters.



OBV. Bearded, nearly facing head, JOHN LOTHROP MOTLEY above, vital dates 1814 – 1877 flanking, incuse C.P. JENNEWEIN Sc. below.

REV. Crowned Arms of the Netherlands above seated Cleo, Muse of History, holding Lamp of Knowledge, flanked by putti with globe and open book, 4-line HOF name, 19©70 in exergue.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, lightest copper-red patina, Edge B, 76.2mm.
Silver, Edge L, 44.4mm, 69.1 grams.

Motley was born in Dorchester, Massachusetts, to a wealthy Boston family. He attended the Round Hill School at Northampton where one of his teachers was historian (and later fellow HOF honoree) George Bancroft. Graduating Harvard, he studied in Germany, meeting Chancellor Otto von Bismarck and translated Goethe's *Faust* into English. Returning to Boston, he married Mary Benjamin. After writing two novels he spent a term in the Massachusetts legislature before deciding on a full-time career as a historian.

His most important book, *The Rise of the Dutch Republic*, was actually written three times: once in the U.S., then in Germany and finally in the Netherlands. He published about 100 copies at his own expense in 1856 and was surprised at the immediate and heavy demand that dictated an immediate second edition. More than 17,000 copies were sold in England and as many again in the U.S.

His most important book, *The Rise of the Dutch Republic*, was actually written three times: once in the U.S., then in Germany and finally in the Netherlands. He published about 100 copies at his own expense in 1856 and was surprised at the immediate and heavy demand that dictated an immediate second edition. More than 17,000 copies were sold in England and as many again in the U.S.

Motley's *Dutch Republic* was praised as a picturesque, dramatic narrative and a brilliant personal interpretation of history. His later publications, *The History of the United Netherlands* and *The Life and Death of John of Barneveld*, achieved similar acclaim. Motley was inspired by the perceived parallels between the historical development of the Dutch and American republics.

He lived for some time in a house in The Hague provided by the Queen of the Netherlands. His diplomatic career included periods of service in St. Petersburg, Russia; Vienna, Austria; and London. Upon his death in 1877, Motley was buried in England. His election to HOF recalls the high regard in which historians were held generations ago.



Medal of Thomas Hudson Jones

Thomas Hudson Jones (1892-1969) was son of an engraver who encouraged him from childhood to pursue a career in sculpture. He attended the Albright Art School in Buffalo, New York and at 19 won a Prix de Rome Fellowship for three years' study at the American Academy of Art in the Eternal City. Disappointment followed as the judges declared him too young to travel and claim his award.

He worked in the Stockbridge, Massachusetts, studio of Daniel Chester French as French was working on the great seated Abraham Lincoln statue for the Lincoln Memorial in Washington, D.C. He enlisted in World War I and after the war finally claimed his fellowship in Rome. Returning to the U.S. in 1922, he taught at Columbia University and later accepted the post of Professor of Fine Arts at the American Academy in Rome.

Jones' heroic sculptures included the Tomb of the Unknown Soldier in the nation's capital, created with architect Lorimer Rich in 1929. The two competed with 74 other architects and sculptors in completing this great national icon. He subsequently crafted the 50 foot-high doors of the new Brooklyn Public Library and three reliefs of law givers Hammurabi, Blackstone and Pope Gregory IX for the House of Representatives chamber of the United States Capitol.

He worked in the Institute of Heraldry in Washington from 1944, designing the Air Force Academy Seal and many U.S. military decorations including the World War II Victory, Army of Occupation, Berlin Air Lift, Korean Service and National Defense Medals. He was a Fellow of the American Academy in Rome and a member-exhibitor of the National Academy of Design.

Ulysses S. Grant Medal 1964



After bust by James Earle Fraser, unveiled May 1923. (Wikipedia states that Thomas Hudson Jones' first commission was the bronze "bust of President Ulysses S. Grant for the Hall of Fame for Great Americans" at New York University).



OBV. Sans-serif HOF legend surrounds small, oddly compressed bearded head l. with exceptionally short neck, moustache seeming to extend backward toward the ear.

REV. Grant standing stiffly with drawn sword before Union troops marching l., anepigraphic.

Future Commander in Chief of the Union and 18th President of the United States, Hiram Ulysses Grant was born at Point Pleasant, Ohio, in 1822. Appointed to the U.S. Military Academy at West Point, he found that his Congressman had given his name as Ulysses Simpson Grant, and he retained this form for the rest of his life.

Upon graduation he joined General Zachary Taylor's army and fought in the Mexican War at Monterrey and Mexico City. Though he spent much of his life in uniform, he did not regard war as a good in itself and had serious doubts as to the aims of the Mexican War. Heading West after the fighting, Grant marched his regiment across the Isthmus of Panama with less than the usual loss of life.

He developed a serious drinking habit while stationed in remote Humboldt Bay, California, far from his wife Julia and their children and beset by financial worries over sustaining his family on a soldier's pay. Returning to civilian life, Grant failed at several occupations. With the outbreak of the Civil War he applied to Washington for a commission but received no reply, serving instead as Colonel of the 21st Illinois Volunteers and rising to Brigadier General of volunteers in three months.

His victories in the Mississippi theatre at Forts Henry and Donelson made him Major General of volunteers, but his indecisive conduct at the epic blood-letting of Shiloh contrasted poorly with the heroism of the enlisted men and led to a savage outcry against him. Lincoln's reply has been widely quoted, "I can't spare this man – he FIGHTS!"

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, lightest copper-red patina, Edge B, 76.2mm.
Silver, Edge L, 44.5mm, 59.0 grams.

Grant shone at Vicksburg and the following battles, slicing the Confederacy in half and receiving a massive gold medal of Congress and the rank of lieutenant general and command of all Union armies. His army-to-army confrontation strategy throughout the shrinking Confederacy was largely successful but failed miserably in the hecatomb of the Battle of the Wilderness in early May 1864.

While William Tecumseh Sherman was marching through devastated Georgia, General Robert E. Lee abandoned Petersburg and, on April 9, 1865, surrendered the Army of Northern Virginia to Grant at Appomattox Court House. The war ended with Grant's simple words, "Let us have peace." His generous terms to Lee's army, "the men will need their horses for the spring plowing," could have set the stage for national reconciliation.

Grant received the newly revived rank of General following victory, becoming embroiled in the struggle between President Andrew Johnson and Secretary of War Stanton. He received the Republican nomination for the Presidency in 1868 and served two terms, his Administration sunk in phosphorescent corruption extending from Vice President Schuyler Colfax to Grant's ill-chosen Cabinet.

While the critical question of Reconstruction was badly bungled, the Grant Administration did restore public credit, fight off inflation, bring the Indian Wars to an effective end and maintain a wise foreign policy. Faced with poverty, calumny, ill-health and finally bankruptcy after leaving office, Grant labored to complete his personal memoirs whose sale would provide for his surviving family.

Ravaged by cancer, he finished writing just four days before his death on July 23, 1885. The President and his spouse lie in the landmark tomb on New York City's Riverside Drive which has just undergone major restoration.

The U.S. Grant Medal is one of the least successful of the HOF series, with an ill-proportioned head, more a caricature than a portrait, and its stiff, robotic reverse figures. Compared to contemporary medallic portraits by Hugues Bovy, Anthony C. Paquet and George T. Morgan, the Jones likeness lacks animation and conviction.

"His generous terms to Lee's army... could have set the stage for national reconciliation."

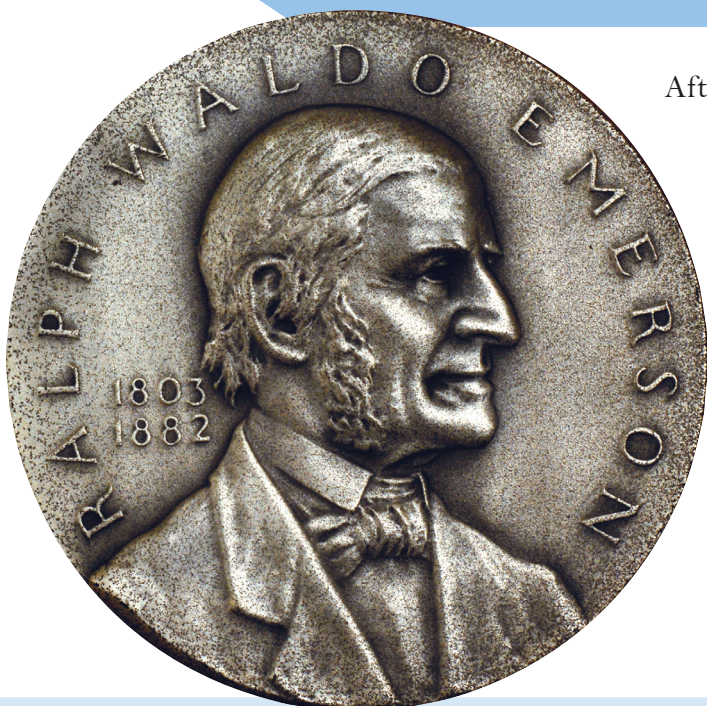


Medals of Dexter Jones

Dexter Jones was born in Ardmore, Pennsylvania in 1926, dying in 1986. He studied in the Pennsylvania Academy of Fine Arts under Charles Rudy, Walker Hancock and George Holschuh. He later became assistant to Jo Davidson and apprentice to Paulanship. Three years of travel and study in Europe included a year's study at the Academia di Belli Arti in Florence.

His medallic art includes the American Medical Association Clinical Meeting Gold Medal, Newcomb Cleveland Medal of the American Association for the Advancement of Science, the General Clair Lee Chennault Memorial Medal, and portrait medals of jazz trumpeter Dizzy Gillespie and sculptor Jo Davidson. His 1984 Columbine and Harlequin Medal was a highlight of the later Society of Medalists series.

Ralph Waldo Emerson Medal 1968



After bust by Daniel Chester French, unveiled May 1923 by the honoree's son, Dr. Edward Waldo Emerson. Gift of the Author's Club of Boston.

OBV. Bust r. of the Transcendentalist philosopher, poet and essayist, RALPH WALDO EMERSON above, vital dates 1803/ 1882 at l.

REV. THE SHOT HEARD ROUND THE WORLD above scene from Concord Hymn, kneeling riflemen at l., drummer and flag bearer r., sword-wielding officer at center.



Emerson was born in Boston in 1803, son of Unitarian Minister William Emerson and Ruth Haskins Emerson, descendant of Peter Bulkeley. His father died when his son was 11, and the boy was raised by an intellectually vigorous aunt, Mary Moody Emerson. He attended Boston Latin School and worked a variety of jobs to finance his studies at Harvard. He began keeping journals and was class poet at graduation in 1821.

He entered Harvard Divinity School, becoming an eloquent preacher but struggling with doubts on points of church doctrine. He was "approbated to preach" and became pastor at Boston's Second Church. He married Ellen Tucker who died of tuberculosis 17 months later in early 1831. He remained pastor until the summer of 1832 when he refused to administer Communion in the accepted fashion. He now broke with the ministry and traveled to Europe, absorbing the intellectual trends of the time. In England he met Thomas Carlyle, who remained a friend for 40 years.

German idealism, British and Goethean transcendentalism led him to careful observation of nature, attempting to perfect an original relationship with the visible universe. He now spent part of each day in the woods and along the rivers seeking deeper understanding, resulting in his first book, *Nature*. Here he described nature as the greatest teacher, "the dress God wears" with its own pure morality, and discipline.

Returning to America, his home became a center of the transcendentalists, including Orestes Brownson,

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold, Edge B, 76.6mm.

Small Bronze, Edge B, 44.5mm.

Silver, Edge L, 44.5mm, 62.4 grams.

Henry David Thoreau, Bronson Alcott, Nathaniel Hawthorne and others. In 1837, Emerson delivered the Phi Beta Kappa address at Harvard, entitled “The American Scholar.”

Oliver Wendell Holmes Sr. characterized this clarion call the “American intellectual Declaration of Independence,” as it urged a new relationship between American scholars and the arts and rejected continued dependence on Europe and the ancient world.

More radical yet was his 1838 Divinity School address at Cambridge, in which he boldly proclaimed the church dead, the ministry outmoded and called for an end to scholars’ dependence on the church and demanded a new revelation tailored to modern times. This indictment made him persona non grata at Harvard for 30 years. The school only relented in 1866 when it awarded him an LL.D. degree. He opposed slavery, but less vehemently than contemporaries Thoreau and Henry Ward Beecher.

His later life was occupied on the lecture circuit in England and the U.S., writing and the Saturday Club that included Longfellow, Hawthorne, Motley, Dana, Agassiz and Holmes. He was the first to recognize the genius of Walt Whitman. He is remembered for his lucidity of thought, fearless opinions, humor and excellence of style in writing.

“He now spent part of each day in the woods and along rivers seeking deeper understanding...”

Walt Whitman Medal 1971

After the bust by Chester Beach. Unveiled May 1931 by Mrs. Horace Traubel, connection of his literary executor Horace Traubel.



OBV. Bearded head r., WALT WHITMAN above, vital dates 1819/ 1892 in l. field.

REV. HOF name in eccentric lettering style mixing tall and short, separate and overlapping letters. Seven 19th century figures below including mason, mechanic, banker, mother and son, washwoman, plowman. In exergue, "EACH OF US INEVITABLE, EACH OF US LIMITLESS/ EACH OF US WITH HIS OR HER RIGHT/ UPON THE EARTH/ 19©71.



Whitman was born near Huntington, Long Island in 1819. He left public school in Brooklyn to become a printer's apprentice and worked for several publications in Long Island, Brooklyn and New York in 1838-1848. He edited the *Brooklyn Eagle* in 1846-1848 and became active in Democratic politics. He was dismissed from his editorial post for publishing protests against Democratic failure to face the explosive issue of slavery in newly formed states. He wrote briefly for the *New Orleans Crescent* in 1848.

Whitman's fame began with the 1855 edition of *Leaves of Grass*, a slim volume containing 12 of his first poems that lifted him out of the mediocrity of an ill-dressed itinerant journalist-printer and redefined him as poet and intellectual leader. Emerson hailed him after receiving a copy, "I greet you at the beginning of a great career." Thoreau, Alcott and William Cullen Bryant visited him but the general public found his poetry incomprehensible. A second edition contained 21 poems in three sections, the third edition adding his greatest poem, "Out of the Cradle Endlessly Rocking."

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, --- patina, Edge B, 76.0mm.

Small Bronze, Edge B, 44.5mm.

Silver, Edge L, 44.5mm, 67.7 grams.

America's world poet

During the Civil War, Whitman searched for a lost soldier-brother, staying on as a volunteer nurse helping wounded soldiers of both the North and South, donating food and writing material, writing letters home for illiterate sufferers and helping in surgery. While serving as a clerk in the Interior Department he penned “When Lilacs Last in the Dooryard Bloom’d” in reaction to Lincoln’s assassination. British writer Algernon Charles Swinburne called this poem “the most sonorous anthem ever chanted in the church of the world.” Whitman was dismissed from another post in the Attorney General’s offices after it was alleged that he was author of a scandalous book.

This reflected the perceived sexual and homoerotic nature of some of his poems. In his defense, William D. O’Connor wrote *The Good Gray Poet*, and John Burroughs published *Notes on Walt Whitman*. The poet suffered a stroke in 1873, and was further prostrated by his mother’s death soon after. He became dependent on his brother George, living in his Camden, New Jersey home and selling his own books out of the house, filling orders with his own hand. He released five new editions of *Leaves of Grass* in 1876-1892.

Whitman’s obvious enjoyment of adulation drove away such one-time admirers as Swinburne. With success and advancing age his style matured and mellowed and his stature continued to increase after his death. He is now regarded as a poet of a level of originality never before achieved in America and in death far greater than he was in life.



Medals of Joseph Kiselewski

Joseph Kiselewski (1901-1986) studied at the Minneapolis School of Art, National Academy of Design and Beaux Arts Academy, New York City; École Julian on Paris; and American Academy in Rome. While working as assistant to Lee Lawrie, he won the Prix de Rome 1926-1929, the Beaux Arts Paris Prize, 1925-1926; and twice received the Watrous Gold Medal, 1937. A long-time member of the National Sculpture Society and the National Academy of Design, he received the American Numismatic Society's J. Sanford Saltus Award in 1970.

Kiselewski triumphed in outdoor sculpture, some religious in nature. Outstanding works included his Seahorse Fountain at Brookgreen Gardens, giant sundial for the 1939 New York World's Fair, portrait plaques in the House Chamber of the U.S. Capitol, George Rogers Clark Memorial at Vincennes, Indiana and his John Peter Zenger statue in Bronx, New York. During World War II he designed the Good Conduct Medal for the U.S. War Department; he later received acclaim for his 1946 SOM World Peace Medal and the imaginative Award Medal of the American Association of Museums in 1980.

Henry Ward Beecher Medal 1964

After bust by Massy Rhind, unveiled May 1923 by the honoree's son,
Col. William C. Beecher.



OBV. Bust in frock coat $\frac{3}{4}$ l. with flowing locks, name and vital dates forming the legend.

REV. Beecher delivering an impassioned sermon to a congregation in Plymouth Church, Brooklyn, including a kneeling Black suggesting an escaped slave, HOF legend, © 1964 below.



Born in Litchfield, Connecticut to Rev. Lyman Beecher, one of the leading old-school Calvinists of the day, the younger Beecher graduated Amherst in 1834, later entering Lane Theological Seminary in Cincinnati and preaching at churches in the frontier areas of Indiana and Ohio. He was ordained in 1838 by the New School Presbytery in Cincinnati.

Beecher became pastor of Brooklyn's Plymouth Church in 1847 and was soon recognized as one of America's most fiery and dramatic preachers, attracting more than 2,500 worshippers each Sunday to a rapidly growing church. He attracted controversy by down-playing his father's firm commitment to Calvinist doctrines of hell and eternal punishment and by his ardent opposition to the issue of slavery.

He denounced slavery as intrinsically evil and defied the Fugitive Slave Act by supporting the Underground Railroad and publicly sanctioning the harboring of escaped slaves. At the same time, Beecher believed that if slavery remained confined to the South it would die away on its own accord. He backed the Lincoln Administration in its conduct of the Civil War and preached in the ceremony of the raising of the Union flag over recaptured Fort Sumter in 1865, though his advocacy of post-war reconciliation antagonized Radical Republicans.

Scandal on an amazingly disproportionate scale fell upon Beecher at the peak of his career in 1874 when former friend Theodore Tilton brought a legal action for \$100,000 against him, alleging that the preacher conducted

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 76.5mm.
Silver, Edge L, 44.6mm, 57.2 grams.

*"He denounced slavery as
intrinsically evil and defied the
Fugitive Slave Act by supporting
the Underground Railroad."*

an illicit affair with Tilton's wife that destroyed his marriage. This sensational charge attracted more column inches in the nation's newspapers than any subject other than the Civil War during the 19th century.

The violence of the emotions provoked by Tilton's charge was summed up by the venomous quip, "Mankind fell with Adam and has been falling since, but never reached bottom until it reached Henry Ward Beecher." However that might have been, a jury acquitted Beecher by a vote of nine to three and 18 months later council of the Congregational Church declared that there was no proof of any misconduct on Beecher's part.

A community leader as well as clergyman, Beecher was a successful writer. His 1844 *Seven Lectures to Young Men* was a best seller. Death in March 1887 interrupted his completion of his *Life of Christ*, later finished by his sons.

Sylvanus Thayer Medal 1966

After bust by Joseph Kiselewski himself, unveiled May 1966.



OBV. Stern bust l. in high-collar uniform, name and vital dates form legend.

REV. Thayer lecturing on the geometry of artillery with diagrams of movement of projectile, quadrature of curves, movement of curved line.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 76.5mm.
Silver, Edge L, 44.6mm, 62.6 grams.

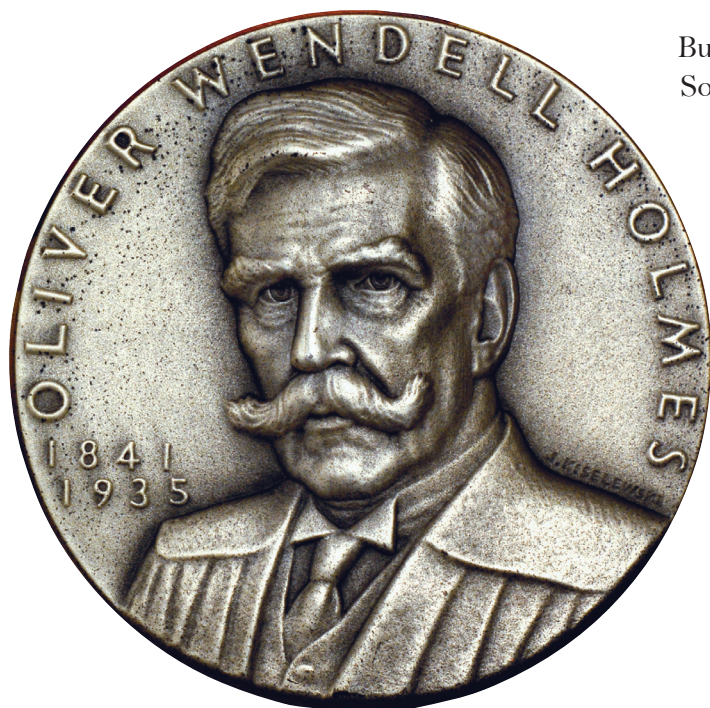
Thayer was born in Braintree, Massachusetts, in 1785 and died there in 1872. He graduated from Dartmouth College and then entered the United States Military Academy at West Point in 1807, graduating the following year with a commission as Second Lieutenant in the Corps of Engineers. Rising to Major in the War of 1812, he assisted in the design and construction of coastal fortifications in New England and New York. He was then sent to Europe to study military schools and defense systems on the continent.

His real calling was revealed when he was appointed superintendent at West Point in 1817 at age 32. He would spend the next 16 years re-inventing the academy, transforming it from a poorly administered secondary school into a world-class institution. General Winfield Scott wrote that Thayer "has at length given the school an excellence equal to the most celebrated in the world."

From 1833 until retirement in 1863 he was engineer in charge of Boston harbor fortifications and improvements of New England harbors. He established and endowed the Thayer School of Engineering at his alma mater Dartmouth in 1867 and appointed a West Point graduate to be its first director. Upon his death, Thayer was buried at West Point.

The Thayer medal may prove elusive to today's collectors. The unsold remainders were bought up by a Thayer memorial group at West Point and were not included in the epic Johnson and Jensen purchase.

Oliver Wendell Holmes Jr. Medal 1970



Bust after Joseph Kiselewski by himself. Unveiled May 1970 by Solicitor General of the United States Erwin N. Griswold. Gift of the Oliver Wendell Holmes Hall of Fame Committee.



OBV. Nearly facing bust with level gaze in the robes of a U.S. Supreme Court Justice, name and vital dates.

REV. Kneeling Justice with quill pen and open book of law, scales and Supreme Court façade in background. HOF identification forms the legend, JUSTICE AND EQUALITY/ FOR ALL MANKIND/ 19©70 in exergue.

Holmes was born in Boston in 1841, springing from a long line settled in Massachusetts since the 17th century, which produced generations of articulate, learned and adventurous intellects. Even as a youth, Holmes earned a reputation for independent thought and began to emerge as the “great dissenter.”

He volunteered for infantry service in the 20th Massachusetts in April 1861, serving until July 1864, thrice wounded and achieving the rank of captain. He resumed his legal studies and graduated Harvard Law School in 1866 and traveled to England, where his distinguished name opened the doors of such luminaries as John Stuart Mill and Benjamin Jowett.

Returning home, he edited the *American Law Review* and was sufficiently advanced in stature in the legal world that he could undertake revision of James Kent’s seminal *Commentaries*. He married Fanny Bowditch Dixwell in 1872 and their life was a model of mutual respect and support. In 1881 he published a compilation of his own entitled *Common Law*. After a year as Weld Professor at Harvard Law, he was appointed to the Massachusetts Supreme Court, becoming its Chief Justice in 1899.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 76.2mm.

Small Bronze, Edge B, 44.5mm.

Silver, Edge L, 44.5mm, 69.4 grams.

Among his 1,300 legal opinions was his championing of the rights of a worker against an employer in *Vegeahn v. Guntner*, which brought him national publicity in an era of uniform court support for employers everywhere. President Theodore Roosevelt appointed him Associate Justice of the U.S. Supreme Court when Holmes was over 60.

Punctuated by vigorous dissenting opinions, Holmes' active and articulate service on the high bench continued into his 91st year. He regarded the Constitution not as a literary document but as a framework of great governmental powers that should be exercised for great public ends. It was not frozen in time but must be adapted to cover legal issues that never arose under the founding fathers in a nation of only 13 states on the Atlantic seaboard.

He retired in 1932 and died on his 94th birthday in Washington, where he was buried in Arlington National Cemetery. Holmes left most of his estate to the nation as the largest unrestricted gift ever made to it.

It is interesting to note that the busts of Thayer and Holmes were unveiled four and eight years after the HOF medal series was launched. Up to this point at least, the growth of the Hall of Fame itself was progressing along its established lines, with the medals following.

"Holmes earned a reputation for independent thought and began to emerge as the 'great dissenter.'"



Medals of Michael Lantz

Lantz was born in New Rochelle, New York in 1908 and studied at the Beaux Arts Institute of Design and National Academy of Design in New York City. He later expressed his gratitude to his brother, the highly successful cartoonist Walter Lantz, for the financial aid that allowed him to launch his career as a sculptor.

Michael Lantz served as assistant to sculptor Lee Lawrie, and received the Bronze and Silver Medals of the Beaux Arts Institute and the Mrs. Louis Bennett Award in 1947; his equestrian groups took second prize in the competition for statuary at the Federal Trade Commission Building in Washington, D.C.

He designed the Medal of the City of New York which was long the city's top honor. Religious art included his St. John the Baptist Medal of the Society of Medalists and two chapels for Baltimore's Cathedral of Mary Our Queen. He was National Academician of the National Academy of Design and was both Fellow and President of the National Sculpture Society (1970-1973). Lantz died in 1988.

Edgar Allen Poe Medal 1964



After bust by Daniel Chester French, gift of J. Sanford Saltus and unveiled by him May 1922 with address and reading of Poe's poem *Israfel* by Edwin Markham.

OBV. Sans-serif legend intersperses HOF identification with EDGAR ALLAN POE, 1809 (Gold bug) 1849, raven at l.

REV. Montage of figures from Poe's works, NEVERMORE and Pegasus over Israfel, Lenore, Fall of the House of Usher, Masque of the Red Death, The Black Cat, MS Found in a Bottle, The Pit and the Pendulum.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 76.5mm, 18mm thick at center.

Small Bronze, Edge B, 44.5mm.

Silver, Edge L, 44.5mm, 10.3mm at the center, 72.5 grams.

Born in Boston, Massachusetts in 1809, critic, poet and short story master Poe died in Baltimore, Maryland, at age 40 in October 1849. His life was short and stormy but he left a marvelous body of writings that established him as the primary American master of horror and the macabre. Reared by his godfather John Allan, young Poe began his education by attending school for six years outside London.

Returning to America, he studied briefly at the University of Virginia before being expelled for gambling debts. The young Poe escaped to Boston where his first major collection of poetry, *Tamerlane and Other Poems*, saw publication in 1827. His long-suffering godfather then arranged his entry into the United States Military Academy (West Point). Unsited by temperament for military life, Poe was soon dismissed and settled at Richmond, Virginia, where he began a literary career with the *Southern Literary Magazine*.

The young writer swiftly won acclaim for both his trenchant criticism and his mastery of weird literature. In 1836 he married his young cousin Virginia Clemm, who inspired such outstanding poems as *Eleonora*, *Annabel Lee* and *Lenore*. Her illness and death in 1847 inspired *Ulalume* and *To One in Paradise*.

Her loss was devastating to her husband's already unbalanced mind, but was followed by publication of some of his finest works including *The Murders in the Rue Morgue*, *A Descent into the Maelstrom* and *The Mystery of Marie*

Roget.

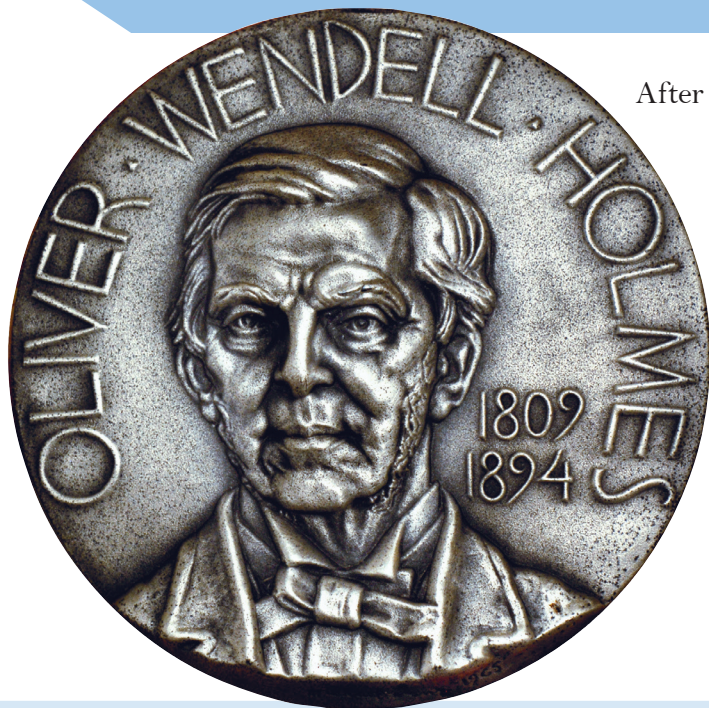
To his long dependence on alcohol Poe now added opium, and these twin addictions caused him to be found wandering delirious in Baltimore in October 1849. Taken to a hospital, the disoriented Poe died on October 7, 1849 at the age of 40, with much of his promise unfulfilled.

The Edgar Allen Poe medal was an artistic *tour de force* with its startlingly high relief, the highest achieved in the entire series, 18mm at the center of the large bronze. This medal required many blows of the press and repeated annealings to bring up this extraordinary Lantz design.

*“I became insane,
with long intervals of
horrible sanity.”
~ Edgar Allen Poe*

Oliver Wendell Holmes Sr. Medal 1965

After bust by Edmund T. Quinn, unveiled May 1929 by Edward J. Holmes, the poet's grandson. Gift of a group of friends of Dr. Holmes.



OBV. Frock-coated, nearly full-facing bust with tall sans-serif legend OLIVER · WENDELL · HOLMES, 1809/ 1894.

REV. Stylized outline figure of a kneeling muse flanked by anatomical male figure and U.S.S. Constitution, 5-line HOF identification in exergue.



PATINA AND EDGE MARKING OBSERVED:

Small Bronze, tan-gold patina, Edge B, 44.5mm.
Silver, Edge L, 44.6mm, 77.6 grams.

Anatomy professor, poet and essayist Holmes was one of the great literary figures produced in 19th century New England. Like others of his era, he spent a lifetime in intellectual rebellion against the extreme Calvinism that had dominated the region since colonial times. Graduating Harvard in 1829, Holmes burst into public consciousness with his poem *Old Ironsides* in the *Boston Daily Advertiser* in 1830, seeking preservation of this historic warship.

His medical studies at Harvard and in France led him to a career in teaching and lecturing rather than regular medical practice. He stirred controversy with his prescient articles, *Homeopathy and its Kindred Delusions* and *The Contagiousness of Puerperal Fever*, in 1843 and served as Parkman Professor at Harvard from 1847 to 1882.

In the literary world, he attracted acclaim with his *12 lectures on English poets*, each concluded with an original poem by lecturer Holmes. An idea of his total poetic productivity can be gained by realizing that his 1895 *Collected Works* occupied 300 double-column pages. Perhaps he is best remembered for his contributions to James Russell Lowell's *Atlantic Monthly*, published in series as *The Autocrat of the Breakfast Table* from 1857 onward.

The Autocrat series included his greatest poem, *The Chambered Nautilus*, and his light verse work, *The Deacon's Masterpiece; or The Wonderful One-Hoss Shay*, which has been referred to as "a parable of the breakdown of Calvinism." The senior Holmes was somewhat less successful with non-fiction, though his biographies of John L. Motley and Ralph Waldo Emerson were well received. His son was the famed jurist Oliver Wendell Holmes Jr., whose HOF medal will be found under works by Joseph Kiselewski.

John Paul Jones Medal 1968

After bust by Charles Grafly, unveiled May 1928 by Rear Admiral R.P. Hobson USN (Ret.). Gift of the Grand Lodge of Free and Accepted Masons, New York.



OBV. Small-letter HOF legend surrounds uniformed bust l. with JOHN/ PAUL/ JONES/ 1747/ 1792 at l., sailing warship r.

REV. Cutlass-wielding Jones boards the H.M.S. *Serapis* from his own sinking *Bonhomme Richard* after shouting to the British captain that he “had just begun to fight,” in the famous sea fight off Flamborough Head in September 1779.



Born John Paul at Kirkbean, Scotland, in 1747, this American naval hero of the Revolution died at Paris in 1792. He was born John Paul, but after shooting a mutineer on a British merchantman in 1773, he fled the merchant service and covered his tracks by taking the name Jones from a Philadelphia family that sheltered him.

At the outbreak of the American Revolution, the young Scot joined the infant Continental Navy and rose rapidly in the ranks, while gaining a reputation as a harsh disciplinarian. His most famous flagship was the *Bonhomme Richard*, a former East Indiaman taken by the French and renamed in honor of Franklin’s *Poor Richard’s Almanack*.

Jones’ victories made him the only naval hero honored with a gold medal from Congress, designed by Augustin Dupré and struck as part of the *Comitia Americana* series by the Paris Mint. After the conclusion of peace, Catherine the Great of Russia commissioned him Rear Admiral in her Black Sea fleet fighting the Turks. Intrigues by jealous Russian officers caused him to resign and return to Paris where he lived comfortably on the prize money earned during the Revolution.

Upon his death, Jones’s body was carefully embalmed, placed in a lead coffin and interred in a Paris cemetery until the U.S. government should send for it as originally planned. More than a century passed before the U.S. government acted, only to discover that the cemetery of 1792 no longer existed, abandoned by decree of King Louis XVI and long since excavated and built over.

PATINA AND EDGE MARKING OBSERVED:
Silver, Edge L, 44.5mm, 76.3 grams.

An ancient map of that part of Paris was found and miners began tunneling until a lead coffin inscribed JPJ was located. The nearly perfectly preserved body within proved to be Jones and a careful autopsy revealed the cause of death as Bright's disease, as stated on his death certificate. Jones was triumphantly entombed in a crypt at the U.S. Naval Academy at Annapolis, an event recalled by a Victor David Brenner's plaque for the American Numismatic Society.

One critique of this Lantz design might be that the bust is a virtual photocopy of the Dupré *Comitia Americana* portrait. The relief is among the lowest of the Lantz HOF medals and although a popular subject, the medal is an understated effort overall.

"Jones' victories made him the only naval hero honored with a gold medal from Congress."

Thomas Paine Medal 1969

After bust by Malvina Hoffman, gift of the Paine National Historical Foundation, unveiled in May 1952 by Foundation President Edward W. Stitt Jr.



OBV. High relief scowling bust l., facing stylized crown, fleur de lis, eagle on quill pen and facsimile signature, *Thomas/Paine/ 1737/ 1809*.

REV. Standing Paine with figures representing his prominent roles in the American and French Revolutions labeled **COMMON SENSE**, **THE AGE OF REASON** and **RIGHTS OF MAN**, all within microscopic HOF identification along the lower rim.



Born in Thetford, England, in 1737, Paine contended with extreme poverty in his youth. He met Benjamin Franklin before the Revolution, emigrated to Pennsylvania with letters of introduction

and edited the *Pennsylvania Magazine*. He wrote the hard-hitting pamphlet *Common Sense* in 1776, encouraging the movement for independence by striking at the historical and philosophical roots of monarchical government.

His essays in *The Crisis* were designed to strengthen colonial morale in the first phase of the Revolution and were required reading for American schoolchildren when American history was still being forcefully taught before the First World War.

He fled to France after publication of the *Rights of Man* in England brought his indictment for treason. Anti-Paine tokens of the era included pieces inscribed "The Wrongs of Man, May the Knave of Jacobin Clubs never Win a Trick," and an especially hostile piece showed a man hanging from a tree with legend, "The End of Pain." He took a dangerously active part in the ensuing Revolution, becoming a French citizen and writing the first part of *The Age of Reason* before being thrown into prison as the Terror advanced on its relentless course.

Released on the fall of Robespierre, Paine continued his controversial writings, targeting God, religion and the Bible as he once had assailed King George III. Returning to America he joined the opposition to President George Washington and attracted real public hostility. In one incident, Paine went to vote and was told by the

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76.5mm.

Silver Edge L, 44.6mm, 74.1 grams.

poll watcher, a former Tory, that he could not vote because he was a French citizen.

Paine retired to the farm given him by Congress in New Rochelle, New York where he died and was buried in 1809. Parties unknown later exhumed his skeleton, which was apparently shipped to England, where it vanished. A man of limitless ideas and utter lack of tact, Paine's religious or anti-religious ideas have been endlessly debated by such modern figures as atheist leader Joe E. Brown. Lantz' medal certainly captures the writer's bellicose manner with its somewhat unsympathetic but wholly realistic portrait.

*Man of limitless ideas
& utter lack of tact*

Andrew Jackson Medal 1971

After a bust by Belle Kinney, gift of the Ladies' Hermitage Association of Nashville, Tennessee. Unveiled May 1924 by Albert Marble Jackson, the President's great-grandson.



OBV. Uniformed bust r. in high embroidered collar flanked by sword, pistol and powder horn at l., vital dates 1767/ 1845 r., facsimile signature *Andrew Jackson* below.

REV. High relief eagle at center is surrounded by small circular HOF legend, pioneer settler couple at l., militiamen at r. with map symbols for forts, skirmishes and Indian villages below.



Jackson was born at Waxhaw Settlement, South Carolina in 1767 just after the death of his father. As a youth he fought at Hanging Rock, and the next year was taken prisoner with a brother. Both captives contracted smallpox, from which the brother died. His mother then died of illness contracted while serving as a nurse in Charlestown. Struck with an officer's saber after polishing the man's boots, Jackson formed an unflagging hatred for the British.

Although regarded in later life as an untutored frontiersman (John Quincy Adams was to call him "a barbarian"), Jackson studied law before settling in Tennessee and went on to election to the House of Representatives, the Senate and later was appointed judge of the Tennessee Superior Court.

His marriage to Rachel Robard was complicated by her divorced husband's failure to complete his part of the legal paperwork, causing his ex-wife to be illegally married to an unsuspecting Jackson and bringing endless taunting about "those frontier marriages." Any reference to this subject sent Jackson into potentially murderous fury. He was an accomplished duelist, though not a crack shot.

Once facing an opponent who was a noted marksman, Jackson ascertained that the man always guided his shot by the line of brass buttons on the fashionable greatcoats of the time. Jackson hitched his coat over a few inches and allowed the man to shoot him, missing his heart by inches. Jackson then dispatched his opponent at leisure with

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76.3mm, 16.5mm at center.

Silver, Edge L, 44.5mm, 76.4 grams.

a single bullet.

Rising to Major General during the War of 1812, Jackson's great victory at New Orleans over an invading force of British regulars from the armies that defeated Napoleon made him a national hero despite the fact that the battle took place after the war had been officially concluded. He was forever after known as "Old Hickory" and hailed as the hero of the common man.

He was nearly elected President in the complicated election of 1824 when candidate Henry Clay threw his support to John Quincy Adams, giving the New Englander the Presidential chair. Clay then was appointed Secretary of State, a deal Jackson never ceased to denounce as the "corrupt bargain," thus blighting the starchy Adams' term of office.

Jackson also blamed the elegant Nicholas Biddle, president of the Bank of the United States, for financing his defeat. Becoming President at last in 1828, he began a "war" with the bank that served mightily to disrupt the national economy and usher in the Hard Times, an era recalled in numismatics by its flood of satirical anti-Jackson tokens.

The President's foibles and quotes were lampooned on these widely circulated tokens, which featured his often injudicious remarks including "The Constitution as I understand it, Roman Firmness, a plain system void of pomp." His reception of an honorary Doctor of Laws degree from Harvard caused much hilarity and was reflected by tokens showing a jackass labeled "LLD."

Despite the financial upheavals resulting from his vendetta against Biddle and the ruthlessness of his harsh policy of Indian removal exemplified by the "Trail of Tears" inflicted on the Cherokee Nation, Jackson remained a towering figure to the common folk of the East and virtually all living in the fast-growing West. He died in retirement on his estate, the Hermitage, outside Nashville in June 1845.

The overall relief of the Jackson medal is impressive, if a trifle less dramatic than that displayed by Lantz' Poe medal.

"He began a 'war' with the bank that served mightily to disrupt the national economy and usher in the Hard Times."

William Tecumseh Sherman Medal 1973

After bust by Augustus Saint Gaudens, unveiled May 1925 by P. Tecumseh Sherman, son of the honoree. Gift of the Union Society of the Civil War and the Army and Navy Club of America.



OBV. Massive bearded bust l. between eagle and four stars, kepi and sword, name above in short recessed border, vital dates 1820/ 1891 at l.

REV. Bearded nude male on war horse wields sword whose flames circle the upper rim, with battle honors VICKSBURG, BULL RUN, ATLANTA, SHILOH above, tiny 19©73 below with HOF name in four broken lines below.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, close CO.N.Y., 76.3mm, 16.5mm at center.

Silver, Edge L, 44.4mm, 73.0 grams.

Few American military heroes generated the searing controversy that surrounded William Tecumseh Sherman. Born in Lancaster, Ohio, in 1820, he graduated West Point in 1840 and spent several years in garrisons throughout the South. He served in California during the Mexican War before resigning his commission to explore careers in banking and the law.

He was then appointed superintendent of a new military academy near Alexandria, Louisiana, that grew into Louisiana State University. He left this position when Louisiana seceded to join the newly proclaimed Confederate States of America.

Sherman rejoined the Union Army in May 1861. He advanced from brigade commander at Bull Run to division commander at the hecatomb of Shiloh and commanded the 15th Corps at Vicksburg. He emerged as brigadier general of regulars. He replaced Ulysses S. Grant as commander in the West after Grant was appointed supreme commander of the Union forces.

Sherman will forever be remembered for his epic March to the Sea from Atlanta to Savannah, Georgia

with an army of 60,000 men, accompanied by a locust-like horde of what contemporary accounts called “Negroes and bummers.” Sherman explicitly defined his assault on an entire state and its civilian population in a letter to his commander, General U. S. Grant in January 1865,

“War is cruelty and you cannot refine it... Our method of warfare is different from that in Europe. We are not fighting against an enemy army but against an enemy people; both young and old, rich and poor must feel the iron fist of war in the same way as the organized armies. In this respect my march through Georgia was a wonderful success.”

It would be easy to dismiss Sherman as a kind of proto-war criminal and thousands of Southerners would have agreed with this assessment. This view is sharply contradicted by Sherman’s actions in his next area of operations, North Carolina, where he confronted Confederate General Joseph E. Johnston. When news arrived of the surrender of General Robert E. Lee at Appomattox, Johnston asked Sherman for terms.

These were so generously granted that they might have been a model for beginning the meaningful reconstruction of the entire South. The vengeful Secretary of War, Edwin M. Stanton, had other ideas and angrily countermanded Sherman’s settlement.

After Grant was elected President, Sherman succeeded him as commander in chief of the U.S. Army, and subsequently lived in retirement in New York City. He refused all political blandishments for a political career, declining all interviews except for one with a youthful Adolph Ochs.

Later to recast the *New York Times* in its “All the News that’s Fit to Print” mode, Ochs recalled a meeting in Sherman’s New York apartment, where the general stated that “the man who said the pen is mightier than the sword was a fool.” Based on much experience, it was his view that the swords of the Union and Confederate armies settled the question of slavery after the pens of the wisest American leaders failed to resolve it from the founding of the Republic until the Civil War.

Sherman died in 1891, and his magnificent monument by Augustus Saint Gaudens remains a sculptural landmark of New York City on Central Park South.

Nathaniel Hawthorne Medal 1975



After bust by Daniel Chester French, unveiled May 1929 by Miss Una Hawthorne Deming, the novelist's great-granddaughter. Gift of L. Brooks Leavitt, Bowdoin alumnus of 1899. An address by Dr. William Lyon Phelps, Professor of English at Yale was read by Major Curtis Hidden Page.



OBV. Name above massive bust r. filling the field, scroll with the “Scarlet Letter” at l., vital dates 1804/ 1864 below.

REV. Montage of elements from Hawthorne’s writings including the Marble Faun, Gray Champion, King James II, House of the Seven Gables, Port and Judges of Early Salem around standing back-to-back figured of Hester Prynne and her lover Arthur. A scroll at base neatly confines a four-line HOF identification.

One of America’s greatest early novelists and short story writers, Hawthorne was born in Salem, Massachusetts, on July 4, 1804. He remained grounded in New England and its traditions throughout his life, drawing on them for inspiration for nearly all of his writings. His father was a ship captain whose untimely death made it necessary for his son to live at home for 12 years, supporting his widowed mother after he graduated from Bowdoin College in 1825.

He married Sophia Peabody in 1842, gaining access to the Emerson-Thoreau literary circle. Establishing residence in Concord, he wrote *Mosses from an Old Manse*. Relocating to Salem, he penned *The Scarlet Letter* in 1850, followed by short stories (*Twice-Told Tales*), novels and journalistic writings. To maintain a living income he served as a measurer at the Boston Customhouse and as surveyor for the port of Salem.

He then settled in scenic Berkshire County near the town of Lenox, on the great Tanglewood estate that a century later would become the summer home of the Boston Symphony Orchestra. Here he met fellow writer Herman Melville and produced *The House of the Seven Gables* and *The Blithedale Romance* in 1850-1851.

An interlude in the world of diplomacy followed the 1852 presidential campaign in which a biography by

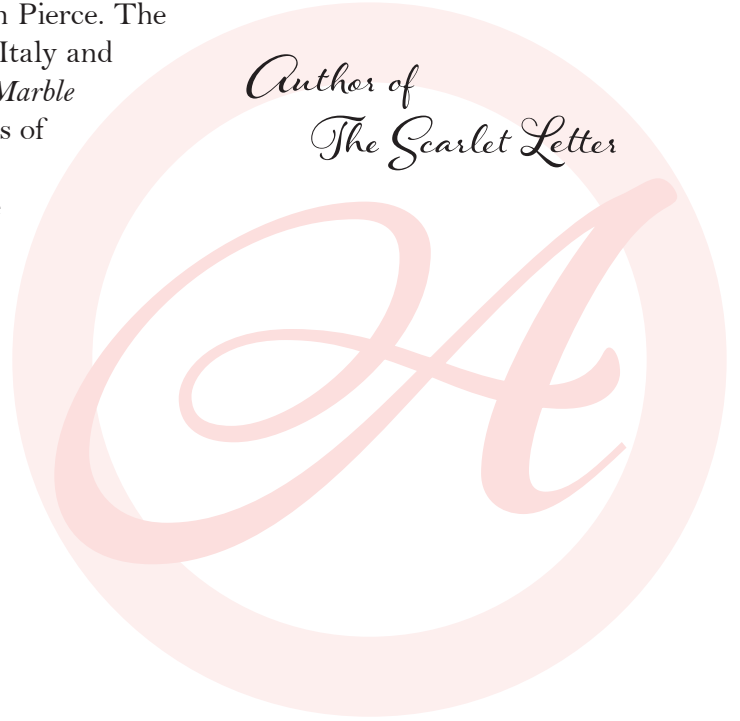
PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge G, MEDALLIC ART CO.
DANBURY. CT. BRONZE. (No dashes, - at
DANBURY), 76.4mm, 15.5mm at center.
Silver, Edge L, 44.5mm, 72.6 grams.

Hawthorne helped elect fellow Bowdoin graduate Franklin Pierce. The writer was made U.S. Consul at Liverpool. He traveled in Italy and his experiences resulted in publication of a novel, *The Marble Faun*, and his Liverpool interlude inspired satirical sketches of England, *Our Old Home*.

After returning to New England, Hawthorne accompanied former President Franklin Pierce on a trip to New Hampshire's White Mountains and died suddenly at Plymouth, May 19, 1864. He was buried at Concord.

Author of
The Scarlet Letter



Harriet Beecher Stowe Medal 1975

After bust by Brenda Putnam, unveiled May 1925 by Dr. Freeman Allen, Stowe's grandson. Gift of The New York City Colony of the National Society of New England Women. Address by Rev. S. Parkes Cadman D.D., President of the Federal Council of Churches of Christ in America.



OBV. Relatively small, youthful bust l., small sans-serif HOF legend circling, facsimile signature l.

REV. Anepigraphic scene of rising sun over black woman stretching her arms toward cabin at l. against shackles and whip.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge F, MEDALLIC AT CO.-DAN-BURY, CONN., 76.1mm, 13mm at center.

Silver, Edge L, 44.4mm, 76.3 grams.

Harriet Beecher Stowe was born in Litchfield, Connecticut, in 1811, daughter of the forceful Rev. Lyman Beecher and sister to the famous Henry Ward Beecher. Her education began at her sister Catherine's school in Hartford. She moved to Cincinnati when her father accepted appointment as president of a prominent theological seminary. Here she married Rev. Calvin E. Stowe of the seminary faculty, moving with him to Brunswick, Maine where he served as professor at Bowdoin, with a subsequent appointment in Andover, Massachusetts.

In 1843 she published her sketches of descendants of the Pilgrims as *The Mayflower*. Getting into stride she released serially *Uncle Tom's Cabin, or Life among the Lowly* in a Washington anti-slavery magazine, the *National Era*, from June 5, 1851 to April 1, 1852. John P. Jewett published her writing as a two-volume book on March 20, 1852. The new work was inspired by the nationwide ferment over the Fugitive Slave Law, discussions with her brother Edward and his wife, and 18 years of residence in Cincinnati, across the Ohio River from the slave state of Kentucky.

Dramatizing (or sensationalizing as its opponents alleged) the evils of slavery, the book sold a half million copies within the U.S. It was a huge success in England and was translated into 23 languages, though Stowe's personal profit was sparse. It triggered violent and enduring controversy circling around charges of inaccuracies and denunciations of its overall literary quality and motive.

Her stirring lyrics to “The Battle Hymn of the Republic” galvanized the Union armies and whether President Abraham Lincoln actually called her “the little woman who started the big war,” her writings played an undeniably significant role in the conflict.

Her 1853 European tour was triumphal, leading to publication of her *Sunny Memories of Foreign Lands*. She released a book a year including *Dred: A Tale of the Great Dismal Swamp* in 1856 and *The Minister's Wooing* in 1859. Her 1859 *Old-Town Folks* was held to be decidedly racy. She authored a small book of religious poetry and reform-oriented articles in *Atlantic Monthly*, but *Uncle Tom's Cabin* remained her signal achievement.

She lived in seclusion after her husband's death in 1886 and remained in Hartford until her own death in July 1896. Later critiques of Harriet Beecher Stowe's life and work suggested that “as the historian of the human side of Calvinism she tempered dogma with affection.” As to possible defects, “the creative instinct was strong in her but the critical was wholly lacking.”

This medal is a strong contrast to Lantz' other HOF contributions. The relief lacks drama and the overall design is without the muscularity of his other medallic works.

“Whether President Lincoln actually called her ‘the little woman who started the big war,’ her writings played an undeniably significant role...”



Medals of Gertrude Lathrop

Gertrude Katherine Lathrop (1896-1986) received wide acclaim for her exceptional skill with animal sculptures. Her more outstanding medals included issues of the Garden Club of America, Brookgreen Gardens, the American Hispanic Society, the Mariners Museum of Newport News and the Society of Medalists.

Among her many honors were the J. Sanford Saltus Medal of the American Numismatic Society, the Lindsey Morris Prize of the NSS, as well as the Helen Foster Barnett, Anna Hyatt Huntington, Julia A. Shaw and Ellin P. Speyer Memorial Prizes and the gold medal of the American Artists Professional League.

In the field of U.S. commemorative coinage, she created the 1936 Albany and 1938 New Rochelle half dollars. The Albany coin's beaver gnawing a maple branch and the imposing figure of John Pell, Lord of the Manor of Pelham receiving his "one fatted calfe" from New Rochelle's Huguenot settlers are among the finest design features of the 1892-1954 series. Her artistic integrity and incisive judgment made her a valued board member of the Society of Medalists for many years.

John James Audubon Medal 1962

After bust by A. Stirling Calder, unveiled May 1927.



OBV. Bust r. with open collar and flowing hair, legend JOHN JAMES AUDUBON, 1785-1851, tiny incuse G.K. LATHROP follows truncation.

REV. Barn Owl coming to rest on an oak branch, continuous HOF legend, minute © 1962.



John James Audubon was born at Aux Cays, Saint Domingue, now Haiti, in 1785 and died in New York City in January 1851. Son of a French colonial planter and his Creole mistress, adopted by his father and his legal wife, the youth studied art in Paris under the great court painter David, beginning his passionate devotion to depicting birds of France before sailing to the U.S. in 1803 to reside on his father's estate near Philadelphia.

Here he began his lifetime of painting of American birds, bringing a concern for scientific observation of birds *in situ* and a passion for accuracy that were virtually unknown in his time. While his contemporaries were content to depict stuffed specimens perched on an inappropriate twig, AUDUBON TRAVELED OVER THOUSANDS OF MILES OF WILDERNESS TO PAINT BIRDS IN THEIR NATURAL SETTINGS.

His views of remote forests, settler cabins, waterfalls, wet prairies, swamps and open fields provide fascinating views of the pristine beauties of what was then the American frontier. It might be noted that the artist slaughtered birds by the hundreds to provide specimens for up-close examination and recording in his paintings. In a world where massive flights of Passenger Pigeons darkened the skies, such specimen-gathering methods were scarcely noticed by subscribers to the culmination of his labors, his famed *Birds of America*.

Like so many artists, the young Audubon possessed little business sense. His partnership with Ferdinand

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76.1mm.

Small Bronze, 44.5mm.

Silver, Edge L, 44.5mm, 54.5 grams.

“Audubon traveled over thousands of miles of wilderness to paint birds in their natural settings.”

Rozier in a Louisville, Kentucky general store ended in bankruptcy. He married Lucy Bakewell in 1808 and for years his family contended with poverty as Audubon worked as an itinerant portrait- and even sign-painter to make ends meet. “I have a rival in every bird,” his long-suffering wife was once heard to sigh.

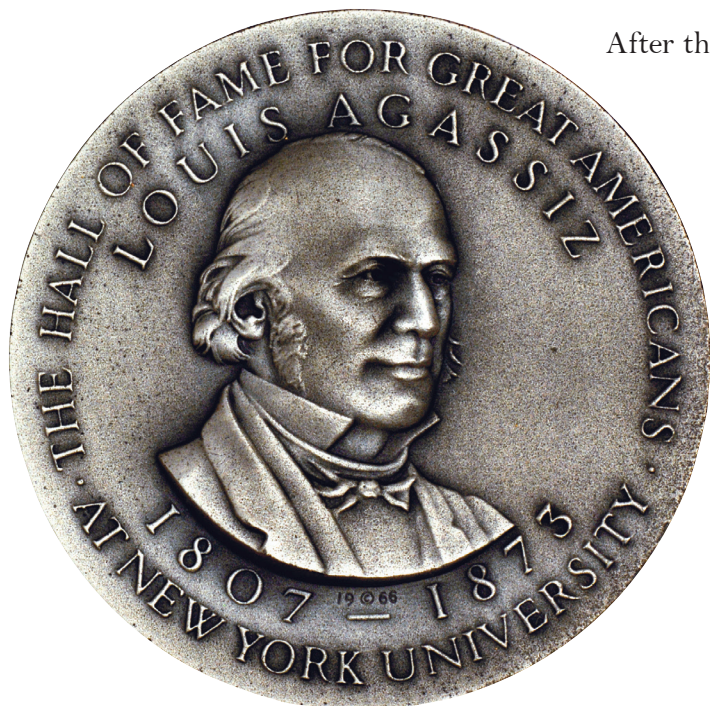
Failing to find an American publisher for his studies of American birds, the artist journeyed to Britain, finding the marvelously skilled engraver Robert Havell Jr., who prepared 435 massive plates from Audubon’s paintings. Audubon now revealed unexpected skill in gathering subscribers for his elephant folio, including Britain’s King George IV.

Sir Walter Scott described Audubon as possessing “great simplicity of manners and behaviour; slight in person and plainly dressed; wears long hair which time has not yet tinged; his countenance acute, handsome, and interesting, but still simplicity is the predominant characteristic.”

It took 11 years to complete *Birds of America* but Audubon returned to America a hero in 1831, embarking of yet another massive project, *The Viviparous Quadrupeds of North America*, completed between 1842 and 1854. Some scientific critics preferred the work of his only serious rival Alexander Wilson, but John James Audubon will be forever identified by the American public as the country’s greatest wildlife painter.

Louis Agassiz Medal 1966

After the bust by Anna Hyatt Huntington, unveiled by the scientist's grandson George Agassiz, May 1928, gift of the American Association for the Advancement of Science.



OBV. Bust $\frac{3}{4}$ r. with characteristically genial expression, outer HOF legend, inner LOUIS AGASSIZ, 1807 – 1873 with tiny 1906 under truncation.

REV. Fossil Trilobite in circle of living barnacles within an outer circle of marine life forms, including coelenterates, conch, crustaceans, echinoderms and vertebrates from eel to sea turtle.



Among the most influential scientists of the 19th century, Louis Agassiz was born in 1807 at Motier, Switzerland. It is interesting to note that both HOF honorees portrayed by Gertrude Lathrop were foreign-born. Agassiz died in Cambridge, Massachusetts, in December 1873.

His formal education began at the Zürich medical school and continued at Heidelberg and at the University of Munich, which granted him his MD degree in 1830. He studied under Cuvier at Paris and became a friend of the great Alexander von Humboldt. The young scientist began his lifelong study of fishes, fossils and glaciers and released his first published work, *Fishes of Brazil*, at the age of 21.

Based on the pioneering work of Martius and Spix, this study was soon followed by a five-volume atlas of fossil fishes illustrated by his first wife, Cecile Braun Agassiz. His first visit to the U.S. came in 1856 when he was invited to deliver the Lowell Institute Lectures in Boston. When his wife died, Agassiz settled permanently in America as professor of zoology and geology at the Lawrence Scientific School at Harvard.

In 1850 he married Elizabeth Cabot Cary, who later became president of Radcliffe College. She accompanied

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76.5mm.

Small Bronze, 44.5mm.

Silver, Edge L, 44.5mm, 57.6 grams.

her husband on expeditions to Brazil and on a voyage to California as part of his Atlantic and Pacific coastline surveys. Awakening American interest in what was then called natural history, he was the real force behind establishment of the Harvard Museum of Comparative Zoology.

Perhaps his most famous writings were contained in his four-volume *Contributions to the Natural History of the United States*, which included a key essay on classification. Agassiz inspired his students to follow his habits of energetic around-the-clock work and was especially successful at attracting women to the sciences, until then generally regarded as an all-male preserve. It should be noted that he accepted contemporary ideas of the races of man that would now be considered racist.

As a lecturer to the general public he had no equal. Lathrop's portrait is an interesting contrast to the 1874 U.S. Mint medal of Agassiz by the dour William Barber (Julian PE-1, 2). The scientist's cheerful personality comes through even on the Barber likeness. This great scientist's dominant personality endured long after his death, as sculptor Lathrop noted in her HOF commentary, "It is not strange that the sculptor designed and executed this medal with temerity as Louis Agassiz looked over her shoulder from the past."

"Agassiz inspired his students to follow his habits of energetic around-the-clock work and was especially successful at attracting woman to the sciences."



Medals of Thomas LoMedico

Born in New York City in 1904, LoMedico received his formal art education at the Beaux-Arts Institute of Design in his native city and began his career as assistant in an architectural sculptor's studio before establishing his own studio in 1935. He exhibited at the Metropolitan Museum of Art, Whitney Museum of American Art, Pennsylvania Academy of Art and the National Academy of Design early in his career.

During the Great Depression he completed several Works Progress Administration commissions including sculpture for U.S. Post Offices at Wilmington, North Carolina and Crooksville, Ohio. His heroic size "Family Group" won the Metropolitan Life Insurance Company competition for sculpture at the 1939 World's Fair; Artists for Victory gave him first prize for his "Wings for Victory, Spirit of Aviation."

His 1946 design for the Herbert Adams Memorial Medal for the National Sculpture Society won the competition for that award. His 1948 Pursuit of Happiness Medal was #38 in the Society of Medalists series. LoMedico was a fellow of NSS and the ANS and an active member of Allied Artists of America

He received the J. Sanford Saltus Medal of the American Numismatic Society and the Mrs. Louis Bennett and Lindsey Morris Prizes for his medal exhibitions at the NSS. LoMedico died in 1985.

Alice Freeman Palmer Medal 1964

After bust by Evelyn Longman Batchelder, unveiled by honoree's husband, George H. Palmer, May 1924.



OBV. Youthful half-length portrait holding a book, surrounded by a delicate script identification Alice – Freeman – Palmer, 1855/ 1902 within cartwheel border bearing HOF legend.

REV. Montage of women's labors in motherhood, the fields, family, music, education and the sciences, DEDICATED PIONEER/ TO ADVANCING/ WOMAN'S ROLE/ IN/ AMERICA.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76.1mm.

Small Bronze, 44.5mm.

Silver, Edge L, 44.5mm, 57.4 grams.

Alice Freeman Palmer was born in Colesville, New York in February 1855 to a mother of exceptional strength of character. Alice taught herself to read by age three and entered school at four. She entered the coeducational Windsor Academy in 1865

and experienced a brief engagement to a young Windsor teacher which she broke off to pursue a college education.

She failed the University of Michigan entrance exam at 17, but so impressed the university president that she was admitted on probation and persevered despite serious health problems and financial difficulties, graduating in 1876, going on to teach at Lake Geneva, Wisconsin, and Saginaw, Michigan. She twice rejected invitations to join the faculty at Wellesley, accepting a third offer in 1879 to head that school's history department.

She rose rapidly at Wellesley, becoming vice president in 1881, acting president and finally president in 1882. She immediately began overhauling the administration, strengthening faculty and curriculum with energy and skill. She never lost the willingness to counsel her students at every opportunity about their dreams or problems. She helped found the Association of College Alumnae, forerunner of the American Association of University Women and took an active role in the 1884 International Conference on Education in London.

She married Harvard Professor George Herbert Palmer and served as dean of women at the progressive

*"She was an
outstanding pioneer
in the educational
advancement of
women."*

University of Chicago while maintaining close ties with her old academic home, Wellesley, as a trustee. As LoMedico's medal states, she was an outstanding pioneer in the educational advancement of women and an active leader in the struggle for women's suffrage. She summed up her own beliefs with the statement, "The smallest village, the plainest home, give ample space for the resources of the college trained woman."

LoMedico's design has an ethereal quality reinforced by the delicate script spelling out her name and the youthful figures on the reverse that give the composition a uniqueness in the series.

Patrick Henry Medal 1966

After bust by Charles Keck, unveiled May 1930 by Henry's great-granddaughter Mrs. Henry Sampson.



OBV. Bust $\frac{3}{4}$ r. with piercing eyes, spectacles on brow, right hand raised making a point in debate, dividing script name Patrick – Henry, vital dates 1736/ 1799 in left field.

REV. GIVE ME LIBERTY OR GIVE ME DEATH, over Committee of Correspondence rider and group of resolute, well armed militiamen and frontiersmen. Unusually small 5-line HOF inscription and date 19©66 appear on stone wall below.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76.1mm.

Silver, Edge L, 44.5mm, 61.2 grams.

Statesman and orator Patrick Henry was born in Hanover County, Virginia, in May 1736 and died in Charlotte County in June 1799. His formal education was brief and success as a planter and storekeeper even more fleeting. He was far more successful with self-education in law. He first came to public notice in “The Parsons’ Cause,” where he upheld Church of England vestrymen’s right to fix the price of the tobacco with which the clergy was paid, a right about to be denied by the Crown’s intrusion into customary colonial practice.

He became a member of the House of Burgesses in May 1765 and joined the struggle against the Stamp Act in May of that year, rocketing to leadership with his famous speech that included the peroration, “Caesar had his Brutus, Charles the First his Cromwell, and George the Third may profit by their example.” Now the political master of Virginia, Henry led the fight for independence at home and the succeeding Continental Congresses. It was in leading the effort to arm the colony that he uttered his famous slogan, “Give me liberty or give me death.”

During the revolution, Henry served as Virginia’s governor, sending George Rogers Clark to the Old Northwest and securing that region for the infant United States. His friendship with Thomas Jefferson ended after Jefferson succeeded him in the governor’s chair and became a long-running feud in Virginia’s internal politics. Henry became increasingly conservative as the years passed, vigorously opposing adoption of the Constitution and refusing several offers of cabinet posts from newly inaugurated President George Washington.

It was clear that Henry saw danger to the rights of the states in the new Federal government and fought that trend as he fought for the interests of the northern and western counties of Virginia against the aristocratic planters of the Tidewater region. He is remembered in history almost wholly for his earlier leadership of the patriot movement in preparing the revolution and scarcely at all for his opposition to closer union.

Medal of Albino Manca

Albino Manca was born in Tertenia, Sardinia, Italy in 1898, and died in New York City in 1976. He studied at the Royal Academy of Fine Arts in Rome, returning to the school as a teacher after his World War I experience in the Royal Italian Army. He visited America in the early 1930's, but returned to Italy to win the competition to create four statues and seven large scale sculptural medallions for the Carabinieri headquarters in Cagliari, Sardinia.

He returned to America in 1938 and became a citizen. Among his heroic statues were a life-sized group for Brookgreen Gardens, Murrell's Point, South Carolina; the 23-foot Diving Eagle for the East Coast Memorial in Battery Park, Manhattan; a large medallion for the Brooklyn end of the Verrazzano Bridge; 22-foot ornamental gates for the Children's Zoo at Flushing Meadow Park, Queens, New York; and the Tiger sculpture for the Fairmount Park Association of Philadelphia.

He won the competition to design the Henry Hering Medal of the National Sculpture Society, the Hodgkins Medal for Atmospheric Research awarded by the Smithsonian Institution and the President's Medal of the American Institute of Architects.

His honors included a full scholarship to the Royal Academy of Fine Arts in Rome and two first prizes in sculpture from that institution, gold medal of Allied Artists of America and the Speyer Prize and Mahonri Young Prize of the National Academy of Design in New York.

His medals included the Masterpieces in Metal series with its Rembrandt and Michelangelo medals, the Vatican Pavilion Medal with its view of the Pietá for the 1964-1965 New York World's Fair, the official medal marking the visit of Pope Paul VI to America, the John XXIII-John F. Kennedy Medal, Paul VI's Presentation of the Papal Tiara to New York and the Golden Jubilee Medal of the Archdiocese of New York.

He is remembered not only for his distinctive, smoothly distinguished style but also for his sunny disposition that won over all he met during his busy lifetime.

Theodore Roosevelt Medal 1968

After bust by Georg Lober, gift of the Theodore Roosevelt Association, unveiled by the President's daughter Alice (Mrs. Nicholas) Longworth, May 1954.



OBV. Full-facing bust of an ebullient Roosevelt, grinning from ear to ear with the boundless enthusiasm that personified him in the minds of millions of Americans, within closely-spaced HOF legend, 1858 THEODORE ROOSEVELT 1919 below. This vital likeness contrasts boldly with the somber bust in the colonnade.

REV. Roosevelt, in the words of sculptor Manca, "...on a spirited colt, its fiery power harnessed; its countenance disciplined; its progress forward as if a personification of its rider." Legend MEN CAN NEVER ESCAPE BEING GOVERNED.



Theodore Roosevelt was born in 1858, to a wealthy and aristocratic family that settled in New Netherland during Dutch colonial days. A severe asthmatic as a child when little was known about this debilitating disease or how to combat it, he fought back with a regimen of strenuous physical activity. A Phi Beta Kappa graduate of Harvard, he emerged as a political realist with an abiding interest in people, an enthusiastic nationalist with what he regarded as enlightened conservative views on government, business and the proper interaction of the two.

His relentless pursuit of the strenuous outdoor life made him an activist in the field of conservation, especially preservation of the still virgin West. His friendship with John Muir and Gifford Pinchon led him to pursue a highly advanced conservationist agenda including development of national parks during his Presidency.

Concern for nature and wildlife did not deter him from hunting on a grand scale, notably in his African tour, chronicled in somewhat gory detail in his best-selling book about this exhausting venture, and his later expedition to Brazil's Amazon basin. His well-publicized refusal to shoot a tethered bear cub in the American South gave birth

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76.5mm.

Silver, Edge L, 44.5mm, 61.0 grams.

to that irresistible icon, the Teddy Bear.

After two years in the New York State Assembly, he ran unsuccessfully for governor, after which President Benjamin Harrison appointed him Civil Service Commissioner, striving to create the non-political Civil Service that was a goal of the era's political reformers. Young Roosevelt took his beliefs with him as President of New York City's Board of Police, uttering the words appearing on James Earle Fraser's Roosevelt portrait plaque, "Aggressive fighting for the right is the noblest sport the world affords."

His heroism in the Spanish-American War as commander of the first volunteer cavalry regiment or Rough Riders expedited his election as Governor of New York. To immobilize this uncontrollable young politician, Republican leaders nominated him for the Vice Presidency in June 1900. This choice enraged conservatives, Henry Cabot Lodge bursting out, "You gentlemen have placed the Presidency of the United States within one heartbeat of this LUNATIC!"

His fears were realized when President William McKinley was assassinated at the Pan American Exposition in Buffalo, New York in 1901. Roosevelt was found in the upstate New York mountains and sworn in at Buffalo on September 14, 1901. "A Square Deal for Every Man" was his Administration's announced goal for the balance of McKinley's term and his own complete term of 1904-1908, the most energetic and fast-moving Presidency in history thus far.

"TR" fought monopolistic trusts, reformed government on many levels, established national parks and forests and generally ignored Mark Hanna and the established Republican leaders. He conducted a one-man foreign policy that increased American presence in Latin America and engineered the secession of Panama from Colombia, assuring that the U.S. would build and operate the Panama Canal.

He will always be remembered in numismatics for his dramatic 1905 Inaugural medal by Augustus Saint Gaudens and Adolph Alexander Weinman and his vigorous support for the redesigning of U.S. gold coinage by Augustus Saint Gaudens and Bela Lyon Pratt over entrenched U.S. Mint opposition.

Rejecting a third term, "TR" arranged the nomination of William Howard Taft in 1908, expecting him to keep pursuing the Square Deal program. Believing he was not performing as expected, Roosevelt turned on the bewildered Taft with increasing viciousness before returning to seek the 1912 Republican nomination. Failing to receive it, Roosevelt bolted to form the Progressive or Bull Moose Party, splitting the Republican vote and assuring the election of Democrat Woodrow Wilson.

Enthusiastically backing U.S. intervention on the side of the Allies in World War I, Roosevelt failed to receive a military command from the suspicious Wilson, and died early in 1919 while toying with attempting another Republican nomination in 1920.

Albino Manca's unconventional grinning Roosevelt portrait is unique in the HOF series, capturing TR's incredible energy and dynamism.

"...refusal to shoot a tethered bear cub in the American South gave birth to that irresistible icon, the Teddy Bear."



Medal of Bruno Mankowski

Mankowski (1902-1990) was born in Germany and arrived in America in 1928, achieving citizenship in 1933. He studied in the municipal and state schools of Berlin and Munich and later at the Beaux-Arts Institute in New York City.

His medallic art included the Medallic Art Company 50th Anniversary Medal, Diamond Jubilee of Electric Light and New York World's Fair Medal of the Equitable Life Assurance Co. His sculpture for public buildings was highlighted by his spectacular pediment over the main entrance to the United States Capitol in Washington, D.C. Among significant professional recognitions he received by 1969 were the 1960 Lindsey Morris Prize of National Sculpture Society; 1953 Louis Bennett Prize, National Sculpture Society; and the 1960 Sanford J. Saltus Medal of the American Numismatic Society.

Asa Gray Medal 1972

After the bust by Chester Beach, unveiled May 1925 by Miss Alice A. Gray, gift of the Gray Herbarium of Harvard University and friends and relatives of the honoree.



OBV. Bearded bust $\frac{3}{4}$ l., flanked by oak and laurel sprigs, ASA GRAY above, vital dates 1810-1888. Incuse B. MANKOWSKI Sc. under truncation.

REV. Kneeling caped Flora examines a blossoming lily, writing notes on paper, HOF legend, 19©72 below.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76.1mm.

Silver, Edge L, 44.5mm, 68.4 grams.

Born in Paris, New York in November 1810, Gray devoted his life to botany after reading an encyclopedia article on the subject when he was 17. He received an M.D. degree from Fairfield, New York Medical School but never practiced medicine. His first book was *North*

American Graminae and Cyperaceae, followed by *Elements of Botany* in 1836. Illustrated with dried botanical specimens, these early works were highly praised as scientifically useful, accurate and beautifully produced.

He was curator of the New York Lyceum of Natural History and worked with Dr. John Torrey to produce *The Flora of North America*. He was among the founders of the University of Michigan in the 1830s, sailing to Europe to acquire books needed for the infant institution. He published the *Botanical Test-Book* in 1842, in which he successfully standardized scientific botanical terms.

He became Fisher professor of Natural History at Harvard in 1842 and married Jane Lathrop Loring. The couple's home in the idyllic setting of the botanical garden became the social center of botanists from the U.S. and Europe. Gray was founder and President of the American Academy of Sciences and of other pace-setting learned societies.

He was a frequent contributor to the *American Journal of Science*, and his descriptive 1859 monograph on the botany of newly-opened Japan firmly established his international reputation in the field of plant geography. British scientist Charles Darwin wrote a landmark letter on September 5, 1857, in which he first elaborated his theory of evolution through natural selection. Gray was Darwin's leading American advocate but maintained scientific objectivity in the ensuing controversies.

Beloved for his lively humor, simplicity of character and friendliness, Gray was revered for his towering scientific stature, charted in the 350 books, articles and monographs that recorded his life-spanning botanical career.

Medals of Stanley Martineau

Martineau (1915-1977) was a key figure directing the HOF medal program from his post on the Art Committee, but resolutely shunned publicity whenever possible. He was described on the website *Ask/ART* as “a very private person who wanted no public attention as a sculptor.” Apparently following the artist’s instructions, his HOF biography was sparse and unchanging, noting only that he had been an associate of sculptors Frederick MacMonnies, George Barard and James Earle Fraser.

He was a long-time resident of Washington Depot, Connecticut. He served in World War II with the U.S. Army 23rd Headquarters Special Troops, a unit made up of artists, musicians, actors and other creative minds. The unit used its collective talent to develop ways to deceive the enemy and conceal areas of Allied weakness, pioneering methods of deception still in use by the military today.

He was a successful sculptor of major political figures, including Franklin Delano Roosevelt, Harry S Truman, Myron C. Taylor, W. K. Vanderbilt and Nicholas Murray Butler. He excelled in portrayals of figures in the world of sport such as basketball’s Bob Cousery, the “Houdini of the Hardwood,” for the National Art Museum of Sport and world tennis champion Pierre Etchebaster.

He created an ambitious 17-figure group at University Armory in Montreal, Quebec. Martineau was the 27th recipient of the American Numismatic Society’s John Sanford Saltus Award.

His HOF designs all featured disembodied heads, showing no trace of neck or shoulders. The gentlest image was that of Alexander Graham Bell; others were characterized by hard-eyed portraits projecting an uncompromising glare or an angry, slit-eyed gaze. The Saint Gaudens and Whistler portraits were framed in nebulous swirling gasses, giving each of the large heads a distinctly Mephistophelean look that could be quite daunting to an unprepared viewer.

His reverses featured attenuated nudes with impossibly contorted muscular bodies and more swirling cloud masses, scattered stars and planets, shown in activities relating to the work of the HOF honoree portrayed. All in all, Martineau’s medals can only be called distinctive and unified in their style of presentation.

Alexander Graham Bell Medal 1962



Bust by Martineau after himself. Bust unveiled May 24, 1951 by Bell's daughter Mrs. Gilbert Grosvenor, donated by American Telephone and Telegraph Company.



OBV. Bearded head $\frac{3}{4}$ l. in wide empty field, 1847
ALEXANDER GRAHAM BELL 1922 above, outer legend THE
HALL OF FAME FOR GREAT AMERICANS AT NEW YORK
UNIVERSITY ©

REV. Figures symbolizing telephonic communication, contorted nude
woman and child at l. linked to male nude at r. by streaming lines and
lightning from fingertips against planets and stars in the
sky.

This was among the first publicized medals
in the HOF series. The prospective audience could
not know that Martineau's "witches' Sabbath" reverse
would be typical only of his own designs, not of the overall
series.

Alexander Graham Bell was born in Edinburgh, Scotland and evinced a burning interest in sound and its transmission while yet a child. He was inspired in part by his father's invention of Visible Speech, a system of symbols depicting the workings of the vocal organs in operation. His first experiments in electrical transmission of speech were performed while he was instructor at Somersetshire College in Bath, England.

Coming to America, Bell taught Visible Speech at the Boston School for the Deaf (later named the Horace Mann School) and in 1873 was appointed professor of vocal physiology at Boston University. Thomas Sanders, father of one of Bell's deaf students, marveled at his son's progress under Bell's instruction and undertook to meet all expenses of the inventor's ongoing work that culminated in the first telephone, pressed into service on March 10, 1876, when Bell spilled acid in his lap and shouted into the instrument, "Mr. Watson! Come here! I want you!" He

PATINA AND EDGE MARKING OBSERVED:
Large Bronze, Edge B, 76.2mm.
Silver, Edge L, 44.5mm, 59.2 grams.

had already received a patent on March 3, days before this incident.

Bell's patent was not uncontested. There is solid evidence that Italian immigrant inventor Antonio Meucci had a working telephone in operation on Staten Island, New York about 1871. Meucci is remembered today as the host of the fugitive patriot Giuseppe Garibaldi, who struggled to survive in exile making candles while living in Meucci's home, later the Antonio Meucci-Giuseppe Garibaldi Museum of the Museum of the City of New York.

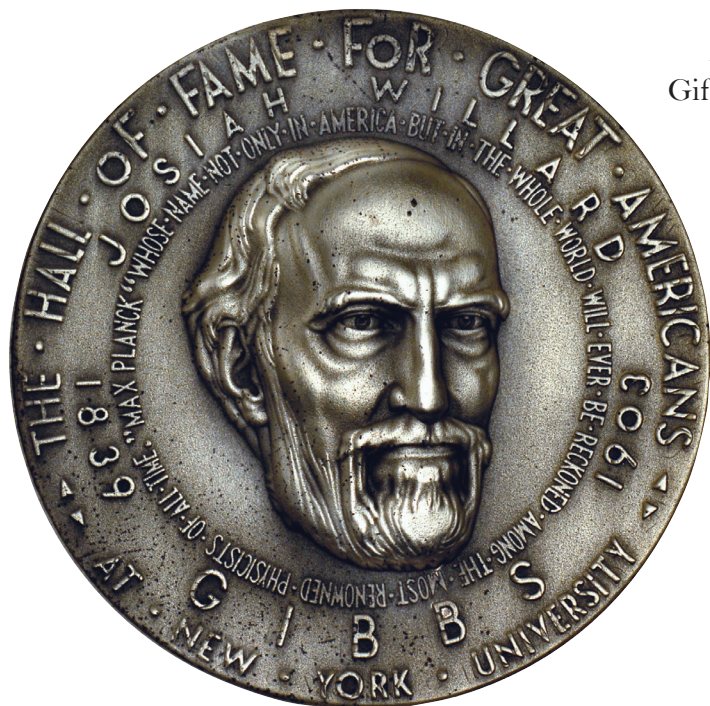
Prosperous after the success of his telephone, Bell maintained a Florida winter residence in the then-thriving village of Coconut Grove, south of Miami. In the later 1890's, the Miami Telephone Company found itself with precisely 25 subscribers, listed on a single-page "telephone book." Seeking to boost public acceptance, the company offered free telephone service to a list of prominent winter residents, including Bell. The inventor replied indignantly, rejecting their offer on the grounds that the telephone was the greatest invasion of privacy in the history of Mankind!

*"Alexander Graham Bell...
evinced a burning interest in
sound and its transmission while
yet a child."*

Josiah Willard Gibbs Medal

1964

Bust by Martineau after himself, unveiled December 1, 1957.
Gift of Yale, American Chemical Society, scientific and business organizations.



OBV. Bearded head $\frac{3}{4}$ r. with firmly set jaw, implacably glaring eyes under squared brows with no trace of neck, within three concentric legends. Outermost is the HOF identification, next Gibbs' name and vital dates 1839-1903. Innermost is a small-letter quote of German scientist Max Planck on Gibbs and his work, "WHOSE NAME NOT ONLY IN AMERICA BUT IN THE WHOLE WORLD WILL EVER BE RECKONED AMONG THE MOST RENOWNED PHYSICISTS OF ALL TIME."

REV. Bearded, bony and impossibly long-limbed nude scientist with quill pen and pages of manuscript "sits at the center of change," the lead line of a convoluted Martineau rambling on the role of science that concluded with Man gradually joining in the "job at the center of time and space." With his manuscript the scientist concentrates beams of sunlight into a smoking vessel symbolizing the process of research.

A lifelong resident of New Haven, Connecticut, Gibbs spent most of his epic scientific career at what was then called Yale College, beginning with a brief stint as a Latin teacher and devoting the rest of his life to mathematical and theoretical physics, most notably in the areas of thermodynamics, heat and light.

In 1876 he published the first part of his acclaimed work, "On the Equilibrium of Heterogeneous Substances" in the *Transactions of the Connecticut Academy of Arts and Sciences*, which released part two of this work in 1878. His



$$\left(\frac{\partial \left(\frac{G}{T} \right)}{\partial T} \right)_P =$$

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76.3mm.

Small Bronze, Edge B, 44.5mm.

Silver, Edge L, 44.6mm, 55.9 grams.

“Electrochemical Thermodynamics” appeared in the *Report of the British Association for the Advancement of Science* in 1886.

Gibbs studied optics from 1882 to 1889, publishing “Notes on the Electromagnetic Theory of Light” in the *American Journal of Science*. Near the end of his life his “Elementary Principles in Statistical Mechanics” was published in the *Yale Bicentennial Series*.

A man of profound thought, he never lost his clarity of vision amid the awesome complexity of his work. Gibbs summarized his approach with the statement, “One of the principal objects of theoretical research is to find the point of view from which the subject appears in its greatest simplicity.”

Augustus Saint Gaudens Medal 1970

Bust by James Earle Fraser, gift of the National Sculpture Society,
unveiled May 12, 1926 by grandchildren Augustus and
Carlota Saint Gaudens.



OBV. Bearded head full-face with knit brows, concentric legends,
HOF, 1848/ 1907 SAINT GAUDENS in swirling gasses. Minute
19©70 below beard. No dash appears between SAINT and GAUDENS.

REV. Kneeling nude and bearded sculptor with mallet and chisel,
crafting a gigantic, tree-sized yet spider-like arm and hand against a
background of stars and planets.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76mm.

Small Bronze, Edge B, 2.7mm thick at 6:00. 44.3mm.

Silver Edge L, 44.4mm, 63.1 grams.

Entire books have been written and innumerable catalogues compiled chronicling the life and works of Augustus Saint Gaudens, long venerated as America's greatest sculptor of the 19th and early 20th centuries. The sculptor was born in Dublin, Ireland, though his father Bernard was born in the foothills of the French Pyrenees and took his name from the small village of Saint-Gaudens.

Grandfather André came from the town of Aspet, a name preserved by the Saint Gaudens' home and studio, now Saint Gaudens historic site in Cornish, New Hampshire.

Beginning his artistic career as apprentice to a cameo cutter in lower Manhattan, the youthful Saint Gaudens studied drawing at Cooper Union and the National Academy of Design, traveling to Paris in 1867. There he completed his first major statue, *Hiawatha*, in 1872.

Over the next 35 years he created a succession of monumental sculptures, including *The Puritan*, *Robert Gould Shaw Memorial*, *Admiral Farragut*, *Diana*, the *Adams Memorial* in Rock Creek Cemetery and the New York monument to William Tecumseh Sherman.

His bas reliefs included Robert Louis Stevenson and various wealthy patrons of the Gilded Age. Medals and coins by Saint Gaudens tend to be ignored by many art lovers. Numismatists know of his epic struggle with U.S. Mint Chief Engraver Charles E. Barber over design of the 1893 World's Columbian Exposition Award medal.

Here the pedestrian Barber substituted his own lifeless reverse for Saint Gaudens' artistic design featuring a nude youth that was "leaked" by his enemies to launch a noisy controversy fuelled by the followers of Anthony Comstock.

Saint Gaudens' revenge came 15 years later when a young and ebullient President Theodore Roosevelt embarked with the aging and ill artist on a bold redesign of U.S. gold coinage. The President's enthusiastic intervention made possible the artistic triumph of the high relief MCMVII Double eagle (\$20) with its striding Liberty and soaring eagle, and the gold eagle (\$10) showing Liberty in an Indian feathered headdress and a walking eagle.

Both were rammed home over the protests and active sabotage of Barber and the Mint staff. The innovative double eagle was completed virtually at the moment of Saint Gaudens' death from cancer on August 3, 1907.

The 76.5mm World's Columbian Exposition Exhibitor's Medal was designed by Augustus Saint Gaudens and is one of very few collectible examples of his medal work. Shown here is the adopted reverse created by U.S. Mint engraver Charles E. Barber and substituted for Saint Gaudens' design in what the greater artist denounced as "an act of rare shamelessness." Columbus' ship squashed by the massive cartouche drew much criticism.



Saint Gaudens' artistic reverse bore a nude youth with torch and victor's crowns. An employee of the Page Belting Company, suppliers of leather drive belts to the U.S. Mint got an unauthorized look at the design and created an obscene parody that was leaked to the press. Barber then had justification (he said) to substitute his own "squashed ship" reverse. This 34mm bronze is one of only two struck. From the estate of Charles E. Barber.

The World's Columbian Exposition Exhibitor's Medal obverse saw very little change from St. Gaudens' original design.



James Abbott McNeil Whistler Medal 1972



Bust by Frederick MacMonnies, unveiled May 14, 1931 by Mrs. Joseph Pennell, friend and biographer of Whistler; gift of Clarence H. Mackay, George Dupont Pratt and others.



OBV. Bearded head seen full face with slitted eyes peering l., legend 1834 WHISTLER 1903, two-line HOF legend at base, foaming wave-like nimbus surrounds the portrait with Whistler's butterfly emblem in circle at r. below tiny ©/1972.

REV. Trio of incredibly contorted, elongated nudes at l. connected by a smoke-like swirl to a long-fingered artist's hand painting an indistinct female form on canvas.

An artist of imagination and consummate genius, Whistler (1834-1903) is remembered today as much for his spirited jousting with his critics as for the imperishable greatness of his art. He simply enjoyed fighting, as he described in his 1890 title, *The Gentle Art of Making Enemies*. Victor David Brenner's 1905 Whistler plaque neatly incorporated this tendency with its belligerent pose and challenging inscription, "Messieurs les Ennemis!"

Whistler's cosmopolitan childhood began with his family's residence in St. Petersburg, Russia, where his mother was invited to enroll him in the prestigious Academy of Pages. Later the young Whistler entered the U.S. Military Academy at West Point, washing out in his third year, not like Edgar Allen Poe for drunken irresponsibility, but for failing chemistry. The artist later noted, "If silicon had been a gas, I would have been a major general."

Brief service as a draftsman of maps in the U.S. Coast Survey gave him valuable insights into the complexities of etching. He lived and worked abroad after 1855, beginning in Paris with his paintings *The Music Room* and *The White Girl* that were rejected by the 1863 Paris Salon but proved a sensation in the *Salon de Refusés*.

Victorian London proved congenial. His best-know work, *Mrs. George Washington Whistler*, also called

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76.1mm.

Silver, Edge L, 44.5mm, 59.8 grams.

Arrangement in Grey and Black No. 1 and inevitably *Whistler's Mother*, appeared in 1872. The 1877 Grosvenor gallery exhibition featured his etchings including the *French Set*, *Thames Set* and his *Nocturne in Black and Gold: Falling Rocket*.

John Ruskin dismissed this work with the remark that Whistler was “flinging a pot of paint in the public’s face.” The artist brought action for libel, spending a substantial sum to earn vindication and a nominal award of one farthing, and wore a farthing coin suspended from his watch chain.

He recouped his fortunes with his work in Venice after the Ruskin interlude and in 1886-1888 was president of the Royal Society of British Artists. After failing to be re-elected in 1889, Whistler became so embittered that his final years were more occupied with battling and vituperative exchanges with critics, threatening to cloud real understanding and proper appreciation of his life’s work.

In a calmer mood he once summed up his outlook on art and the artist, “Nature contains the elements in color and form, of all pictures, as the keyboard contains the notes of all music. But the artist is born to pick and choose, and group with science, these elements, that the result may be beautiful.”

"The artist later noted, 'If silicon had been a gas, I would have been a major general.'"

Medals of Ralph J. Menconi

Ralph J. Menconi (1915-1972) was born in Union City, New Jersey, son of an architectural sculptor. He attended Scarborough Prep School, Hamilton College and Yale. He was apprentice to sculptor Carl Paul Jennewein at the National Academy of Design, and studied with an I.C. Tiffany Foundation grant at the National Academy of Arts. He served five years in the U.S. Army in World War II, emerging as Major of Engineers with seven Battle Stars and the Bronze Star.

After military service, the Foundation grant enabled him to set up his own studio. Excelling in bas-relief portraiture, he created a campaign medal for President John F. Kennedy; a personal medal of his successor in office, President Lyndon Baines Johnson; and the first Inaugural medal of President Richard M. Nixon. Menconi created the first American Revolution Bicentennial Administration Medal, published in 1972.

While excelling in historic and religious sculpture, Menconi possessed a skill with medallic sculpture that had few equals. He created more than 500 medals and tablets as well as sculptures for industry, public buildings, churches and cathedrals. His sculpture assured the phenomenal success of Presidential Art Medals Inc. (PAM) of Ohio. PAM's amazingly popular 32mm John F. Kennedy Medal of 1961 launched a short-lived U.S. medal boom. The silver JFK rose to \$75 soon after issue, based on the young President's popularity and the excellence of Menconi's bas-relief presentation.

PAM extended its formula to medal series honoring signers of the Declaration of Independence and states of the Union. The latter portrayed persons prominently identified with each state's history, chosen with input from state and local historical societies. Thus, the 1965 Florida Medal with its portrait of Seminole Indian leader Osceola was created with materials provided by the Historical Association of Southern Florida and its Museum Director David T. Alexander.

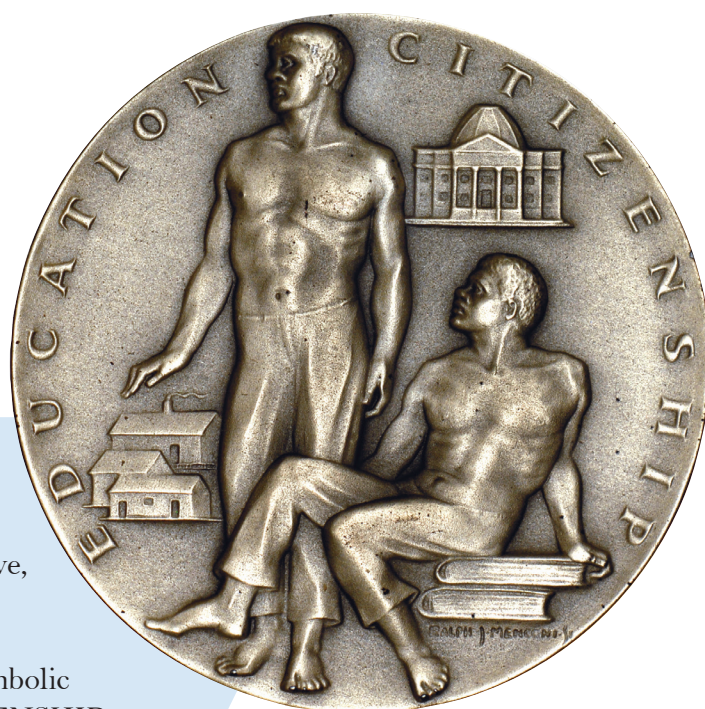
Signers of the Declaration of Independence, astronauts and world religions were among the other areas in which Menconi worked. Active in community service, he served as trustee and police commissioner of the town of Pleasantville, New York. He died in 1972 and is buried in Raymond Hill Cemetery, Carmel, New York. His death effectively derailed PAM, for it proved impossible to replace him in style or to successfully duplicate his startling productivity.

Booker Taliaferro Washington Medal 1970



OBV. Facing bust of this great educator and outstanding leader in Black advancement in the harsh environment of post-Civil War America. BOOKER T. WASHINGTON above, vital dates 1858/ 1915 at r., two-line HOF legend below.

REV. Muscular former slaves, one seated on books with a symbolic school and factories in background, EDUCATION – CITIZENSHIP. Menconi described these figures as “ex-slaves, heavily muscled as a result of the practice of the institution of slavery to exploit bodies, not minds...”



Diversity was not a primary concern during the first 45 years of HOF. During the heyday of the medal program, Booker T. Washington was the only African-American to have been elected. George Washington Carver would be elected in 1973, but that was after the effective end of the medal program. There were no American Indian or Asian-origin honorees.

Booker T. Washington was born the son of a slave in Franklin County, Virginia, in April 1858. After working in West Virginia's coal and salt mines, he worked his way through Hampton Agricultural and Industrial School and graduated with honors. He undertook further study at Wayland Seminary in Washington, D.C. While serving as instructor at Hampton, he was invited to lead General Samuel C. Armstrong's new school at Tuskegee, Alabama that emphasized Black self-sufficiency through industrial and agricultural training and study.

Washington was the most prominent American Black in an era of all-pervasive racism and frequent violence. He believed in fostering careful cooperation between the races, positive action, reasonable demands and education. Critics not wholly familiar with the savage racial climate of the Jim Crow era have accused him of employing

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76.1mm.

Silver, Edge L, 44.4mm, 61.5 grams.

an “Uncle Tom” approach through his public statements on race relations. In fact, these were actually considered dangerously radical in their time.

W.E.B. Dubois and other Black intellectuals repeatedly took issue with Washington and his philosophy. His cautious navigating of the tense racial scene also mystified some of the more violent enemies of Blacks. Mississippi Senator Theodore Bilbo actually accepted President Theodore Roosevelt’s invitation to a luncheon at the White House whose principal guest was Booker T. Washington. Bilbo later explained to newsmen that a Presidential invitation was in the nature of a command, making his attendance obligatory.

Asked mischievously how he addressed the guest of honor, the Senator earnestly explained what had seemed to him a brilliant solution to his iron-bound Southern mores, “Well, you can’t call any N----r ‘Mister,’ but I couldn’t call a man like that ‘boy,’ so I called him ‘Perfesser!’”

Washington was in continuous demand as a lecturer and wrote extensively, his books including *The Future of the American Negro* (1899), *Up from Slavery* (1901), *Frederick Douglass* (1907) and *My Larger Education* (1911). He founded the National Negro Business League and before his death built Tuskegee into a school of international prominence.

Many coin collectors met him through the 1946-1951 Booker T. Washington commemorative half dollar, promoted by S.J. Phillips. Nearly the last of the classic series of U.S. commemoratives, this coin’s success was compromised by the financial irregularities of promoter Phillips. Struck with six different dates by three Mints, the “BTW” glutted the market and remains among the most unpopular of commemoratives today. Phillips’ second gambit, the George Washington Carver-Booker T. Washington half dollar of 1951-1954, was distinctly uglier and even less successful.

Comparing the half dollar likeness by Isaac Scott Hathaway to Menconi’s HOF medal is a quick study of skill in portraiture. Although the coin was allegedly prepared from a life mask, the medal presents a likeness far more lifelike and expressive. The coin’s reverse, however,

connects directly to the HOF medal series with its view of the Gould Library and inscription FROM SLAVE CABIN TO HALL OF FAME.



The domed Gould Memorial Library and a stretch of the colonnade grace the reverse of the Booker T. Washington commemorative half dollars of 1946-1951 designed by Black sculptor Isaac Scott Hathaway.

Robert Fulton Medal 1966



The HOF brochure states somewhat ambiguously, "Photo of original bust which stands in the Colonnade of the Hall of Fame, done by the famous sculptor Jean-Antoine Houdon. A replica of this bust was placed in the Hall of Fame and unveiled September 29, 1909; donor unknown." Later stringent HOF regulations demanded a fully original work which the sculptor pledged not to replicate for 50 years!

OBV. Full-facing bust in silk cravat, in left field ROBERT/ FULTON/ 1765 - 1815. Right field presents a significant error inscription, THE/ HALL OF FAME/ OF GREAT/ AMERICANS/ AT NEW YORK/ UNIVERSITY/ 19©66. The proper title of the facility is, of course, HALL OF FAME FOR GREAT AMERICANS.

REV. Spirited scene of jubilant New Yorkers in early Federal era costumes cheering the *North River Steamboat* steaming up the Hudson (North) River, NEW YORK TO ALBANY. AUGUST 17-19, 1807 above, NORTH RIVER/ STEAMBOAT/ OF/ CLERMONT at l.



Artist, civil engineer and inventor Robert Fulton was born in Lancaster County, Pennsylvania, in November 1765 and died in New York City in February 1815. At 13 he built a boat with manually operated paddles that allowed him to fish without poling. Journeying to England as a painter, he arrived during the golden age of canal-building. Befriended by Francis Edgerton, Earl of Bridgewater and Charles Earl of Stanhope, the young American invented machines to spin flax, saw marble, twist hemp into rope and mechanically lower boats from one canal to another.

Fulton tried to interest the French Republic in several of his inventions, notably his submarine, *Nautilus*, which could descend to 25 feet, steered easily and could stay submerged for 4.5 hours. Napoleon commissioned Fulton and his submarine to attack British warships with prize money up to 400,000 francs for a 30-gun frigate. He failed to sink any British vessels, took his invention to the Royal Navy, but again failed to destroy any prizes.

Returning to the U.S. after 20 years abroad, Fulton allied himself with the influential Robert Livingston

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76.3mm.

Silver Edge L, 44.4mm, 53.6 grams.

to secure rights to steam-powered navigation on the Hudson. He profited from his 1803 fiasco on the Seine, where his earlier steamboat broke in half and sank. Fulton made his *North River Steamboat* especially rugged with a length of 133 feet, width of 18 feet, hull depth of 7 feet, driven by a Boulton and Watt steam engine powering twin paddle wheels.

Soon dubbed the *Clermont* after Livingston's riverside estate, this vessel proceeded upstream against the Hudson's powerful current to Albany, returning the New York City five days later. Total elapsed time actually under way was only 62 hours. In his later career, Fulton built 17 other steamboats and planned a 156-foot warship to be called *Fulton the First*, which was to mount thirty 32-pounder guns for New York harbor defense in the War of 1812.

Fulton never claimed to be, nor was he, "the inventor of the steamboat." Others, including John Fitch, were years ahead of him in designing and actually sailing steam-powered vessels. Thanks to the sponsorship of Livingston, Fulton perfected practical designs and demonstrated successful commercial use of steam in navigation.

Menconi's Fulton design has an unusually vital portrait and its reverse was among the most original and lively of the HOF series.

*"Fulton never claimed
to be, nor was he,
'the inventor of the
steamboat.'"*



Medal of Carl Christian Mose

Mose (1903-1973) was born in Copenhagen, Denmark, coming to the U.S. when young. He studied sculpture at the Chicago Art Institute, the Art Students League and the Beaux-Arts Institute, all in New York City, with later study at the Corcoran School of Art in Washington, D.C. and the Minneapolis Art Institute. He was studio assistant to Lorado Taft in Chicago. During service at the Minneapolis Art Institute and Carleton College he pioneered artistic series for educational television.

Mose' public statuary included the bronze St. Francis of Assisi statue in the reflecting pool of St. Louis' Forest Park, a heroic bronze of baseball great Stan Musial at Busch Stadium and General John J. Pershing at the Missouri State Capitol in Jefferson City. He created the Society of Medalists' 66th issue and several designs for Franklin Mint commemorative series.

James Russell Lowell Medal 1970

Based on the bust by Allan Clark, unveiled May 1930 by the honoree's great-grandson James Russell Lowell, gift of the American Academy of Arts and Letters.



OBV. Bust in frock coat l., JAMES RUSSELL LOWELL above, vital dates 1819/ 1891 l., tiny CARL C. MOSE below.

REV. Scene from “The Vision of Sir Launfal,” depicting the meeting of the armored knight and rag-covered beggar with multi-towered castle in background, all within a very closely-spaced HOF legend.



James Russell Lowell was born in 1819 at “Elmwood” near Cambridge, Massachusetts, and died there after a long writing career in August 1891. He graduated Harvard in 1838 and Harvard Law two years later. Though diplomatic work in Spain and England made him a world traveler, he remained close to his New England roots throughout his life. While still in school, he began a steady stream of essays and poems to important magazines of his day.

Virtually from the start, Lowell responded to the beauties of New England fields, hills and forests, followed by increasingly deep expressions of concern with social and political problems confronting his region and country. His first marriage to poet Maria White in 1844 brought him into the escalating slavery controversy, in part through writing for the influential *Anti-Slavery Standard*.

The lengthy poem inspiring this medal reverse, “The Vision of Sir Launfal,” reflects the depth of his commitment to the struggle against what he regarded as the great evil of slavery.

His satirical letters, penned in the New England dialect, were published in the *Boston Courier* as “The Bigelow Papers” in 1848, with a second volume appearing 20 years later. Both expressed opposition to war, the first to the Mexican and second to the Civil War.

PATINA AND EDGE MARKING OBSERVED:


Large Bronze, Edge B, 76mm.

Silver, Edge L, 44.4mm, 59.1 grams.

The death of his first wife in 1853 deepened his sensitivities and was commemorated in poetry. He succeeded Henry Wadsworth Longfellow as Smith Professor of French and Spanish, and professor of Belles Lettres 1855. He contributed to the influential *Atlantic Monthly* magazine until 1861, shifting to the *North American Review* in 1864.

His “Ode Recited at the Harvard Commemoration, July 21, 1865” was the high point of Lowell’s poetic achievement. His literary legacy was fixed by publication of *Among My Books* (1870), *My Study Windows* (1871) and *Among My Books, Second Series* (1876). His diplomatic postings followed in 1877-1885. After his second wife died in England during an English visit, he returned to “Elmwood” where he died in 1891.

American Romantic poet



Medal of Anthony Notaro

Notaro (1915-1984) arrived in the U.S. at age seven. He was educated in city schools and ultimately studied sculpture under Henry Lewis Raul, Hans Schuler, Henry Marks Simpson and Malvina Hoffman. He taught at the Edgewood School in Greenwich, Connecticut and later at the Academy of Art in Newark, New Jersey. Among significant awards won up to 1976 was the John Spring Art Founder Award of the National Sculpture Society.

His medallic career began later in life with the 1964 New Jersey Tercentenary Medal and the 1976 SOM Pilgrims are We All Medal. This design received odd recognition when veteran exnumist Russell Rulau listed it as of “unknown origin” in his *Discovering America, the Coin Collecting Connection*. Rulau also delivered a tirade against Medallic Art Company and the Franklin Mint for over-production of modern medals in his last edition of William S. Baker’s *Medallic Portraits of Washington* (Krause Publications, 1985).

Henry Wadsworth Longfellow Medal 1970



After the bust by Rudolph Evans, unveiled May 1929 by honoree's great-granddaughter Miss Mary Dana. Gift of a friend of HOF on behalf of the American Academy of Arts and Letters.



OBV. Bearded bust $\frac{3}{4}$ l. within tall-letter, closely spaced HOF name forms legend, vital dates 1807 – 1882 flanking, ©1970 below.

REV. Spreading Chestnut tree towers over figures from Longfellow's works, including Hiawatha, Paul Reverse, Village Blacksmith and Evangeline.

Longfellow was born in Portland, Maine (then part of Massachusetts) in February 1807 and died in Cambridge, Massachusetts, in 1882. He graduated Bowdoin in 1825 and was offered the school's professorship of modern languages on condition that he first study abroad. He traveled and studied in France, Spain, Italy and Germany, ultimately mastering ten languages before returning to Bowdoin and beginning a lifetime of writing for leading magazines.

He married Mary S. Potter in 1851, who died four years later. He accepted a Harvard professorship in modern languages and belles lettres in 1835 with a year's intensive study in Germany, writing a semi-autobiographical romance, *Hyperion*, and his first book of verse, *Voices of the Night*, in 1839. He settled in Craigie House at Cambridge and became a vital member of the Harvard community, befriending, among others, Nathaniel Hawthorne.

Longfellow married Frances Elizabeth Appleton in 1843, and the couple had six children before her death in a fire in 1861. Thereafter he labored to cement his growing international reputation as one of America's greatest poets. He side-stepped intense involvement in the political and social issues of the day except for the fight against slavery, to which he contributed his 1842 publication of *Poems on Slavery*.

His greatest success followed his poetic exploration of themes from American history, including Hiawatha,

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76.2mm.

Silver Edge L, 44.4mm, 67.7 grams.

the Pilgrim Fathers and the Revolutionary War. He was profoundly influenced by the work of Johann Wolfgang von Goethe and adapted hexameters from his German poetic studies. His Cambridge home soon became a Mecca for literary pilgrims and he received the supreme honor of having his bust placed in Poets' Corner in Westminster Abbey. His fame has endured into the present.

Among his most enduring works were *Ballads and Other Poems* (1842), *Evangeline* (1847), *The Song of Hiawatha* (1855), *The Courtship of Miles Standish* (1858), *Tales of a Wayside Inn* (1863), *Keramos and Other Poems* (1878), *Ultima Thule* (1880) and *In the Harbor* (1882). Among his many outstanding translations was *The Divine Comedy of Dante Alighieri* (1865-1867).

*"He labored to
cement his growing
international
reputation as one of
America's greatest
poets."*



Medals of Eleanor Platt

Eleanor Platt was born in Woodbridge, New Jersey, in 1910 and was educated privately and at the Art Students League in New York City. Her career was boosted by a Chaloner scholarship, a grant from the American Academy of Arts and Letters and a Guggenheim scholarship. She was a Fellow of the National Sculpture Society and the National Academy of Design. She was a member of the Art Commission of the City of New York.

She was an accomplished portraitist with who created a remarkable roster of finished works, many of luminaries of the law, statesmen and scientists. These include Supreme Court Justices Earl Warren, Learned Hand, Felix Frankfurter and Louis Brandeis; statesmen Henry L. Stimson, Samuel J. Tilden, Dean Acheson; and physicist Albert Einstein. Medallic Art Co. had planned the use of her medallic portrait for a 1973 Richard M. Nixon Presidential Inaugural Medal that was edged out by the Franklin Mint-Gilroy Roberts design (MacNeil p.145).

She designed the George W. Pepper and Harrison Tweed Awards for the American Law Institute; portraits of Justices Stone, Hughes and John Jay for Columbia University; and the McManus Award for Columbia University Nursing Association. Her devotion to figures of the law was to be reflected in two of her four medals for HOF. The sculptor's life ended tragically near Columbia when she was murdered by parties unknown in 1974.

Eli Whitney Medal 1964



OBV. Large bust in silk cravat $\frac{3}{4}$ l., ELI/ WHITNEY/ 1765-1825 at l.

REV. Elegantly clad Whitney watches two Black slaves conducting the trial run of his newly invented cotton gin as a third brings cotton in a huge basket balanced on her head. HOF legend around, 19©64 at r.



Eli Whitney, one of America's great Yankee inventors, was born in Westboro, Massachusetts, in December 1765, and died in New Haven, Connecticut, in January 1825. Finding little joy in study, he showed an early proficiency for mechanical work, repairing violins, working in iron and at 15 manufacturing nails in his father's shop.

Deciding at 18 to continue his education, Whitney entered Yale in 1789, working his way through college by teaching and repairing equipment around the school. His skill with tools and machinery was such that it was remarked that the world of mechanics had suffered a loss when Whitney went to college.

Upon graduation, Whitney decided to study law, accepting a position as a private tutor in distant Georgia to meet his expenses. On the voyage he was befriended by the widow of Revolutionary War General Nathaniel Greene, who invited him to live on her plantation after his tutorial post had been filled by another. While working on the repair of plantation equipment, Whitney was introduced to the difficulties facing cotton growers.

Planters told him that while green seed cotton would grow readily on thousands of marginal acres, separating seeds from lint was slow and prohibitively expensive. Encouraged by Mrs. Greene, Whitney set to work on this complex problem and in 10 days designed his first cotton gin and completed an imperfect but operable prototype. He completed a larger, improved machine by April 1793 which enabled one man to produce 50 pounds of clean cotton a day.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 77mm.

Silver, Edge L, 44.6mm, 54.9 grams.

*"It was Whitney's
pioneer work in firearms
manufacture that finally
brought him wealth."*

In partnership with plantation manager Phineas Miller, Whitney patented and began to manufacture his revolutionary device and attempted to maintain a monopoly on its production. Like so many other American inventors, he failed to gain immediate wealth from his genius, as dozens of imitators ignored his patent despite a court decision in his favor in 1807. The debacle was complete when Congress refused his request for a renewal of his patent in 1812.

Although he is remembered today chiefly for his cotton gin, it was Whitney's pioneer work in firearms manufacture that finally brought him wealth. His mechanical skill enabled him to design tools and equipment for assembly-line style gun making with such precision that all parts were interchangeable, a breakthrough as revolutionary as the cotton gin had been. Successful contracts with the Federal government and the State of New York brought him the wealth and recognition his genius had long deserved.

Platt's portrait is bold and expressive, introducing her reliance on textured fields. The reverse captures the moment that assured the success of Southern cotton culture as production rose from 138,328 pounds in 1792 to 17,790,000 by the turn of the century. This in turn gave increased vitality to the life of the institution of slavery and unwittingly paved the way toward secession and civil war.

Maria Mitchell Medal 1965

After the bust by Emma F. Brigham, unveiled May 1922.



OBV. Bust $\frac{3}{4}$ l. in 1840s garb, HOF legend, name and vital dates in l. field, minute ELEANOR PLATT/ 19©65 at r.

REV. A youthful Mitchell is shown seated on the shore, her distinctly large muscular hands gripping a telescope as she gazes upward at a comet flaming to l.



Maria Mitchell was born on Nantucket in 1818 and died in Lynn, Massachusetts, in June 1889. Her father William was an enthusiastic astronomer, highly regarded by Nantucket's whaling captains for his skill in rating chronometers, a vital exercise in which he was soon joined by his exceedingly precocious daughter. Maria soon surpassed her school teachers in mathematics. With the completion of her formal schooling, she became town librarian.

She wasted little time in advancing her education by reading her library's collection of scientific books. In the evenings she continued watching the stars with her telescope and discovered a new comet in October 1847. Her father informed scientific colleagues in Boston of her discovery and they passed the news on to European scientific circles.

The youthful discoverer was awarded a gold medal by the King of Denmark and memberships in several scientific societies, including the American Academy of Arts and Sciences and the American Philosophical Society. A group of American women presented her with a new high-power telescope and the publishers of the *American Ephemeris and Nautical Almanac* appointed her one of their computers of scientific data.

A year in Europe enabled her to meet and converse with the leading men of science, and upon her return Maria received an invitation to serve as professor of astronomy and director of the observatory at recently founded Vassar

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 77mm.

Silver, Edge L, 44.4mm, 55.2 grams.

College. Overcoming doubts as to her own inexperience with teaching, she became both a guide and an inspiration to her eager students. Her international reputation assisted Vassar in gaining recognition as a pioneering institution in women's education.

Platt's portrait of Maria Mitchell may be described as pitilessly realistic, unavoidably so given the dour features of the Brigham bust in the Colonnade with its the limp and stringy hairstyle and the flouncy, full costume of her era. The seated figure on the reverse is a startling contrast, possibly because of the difference in ages, dress and hairstyle. These features led the writer of *The Bowery Boys: New York City History*, "New York City's Curious Modern-day Olympus," March 19, 2008, to note, "The bust of astronomer Maria Mitchell creeps me out to my very soul."

"In the evenings she continued watching the stars with her telescope and discovered a new comet in October 1847."

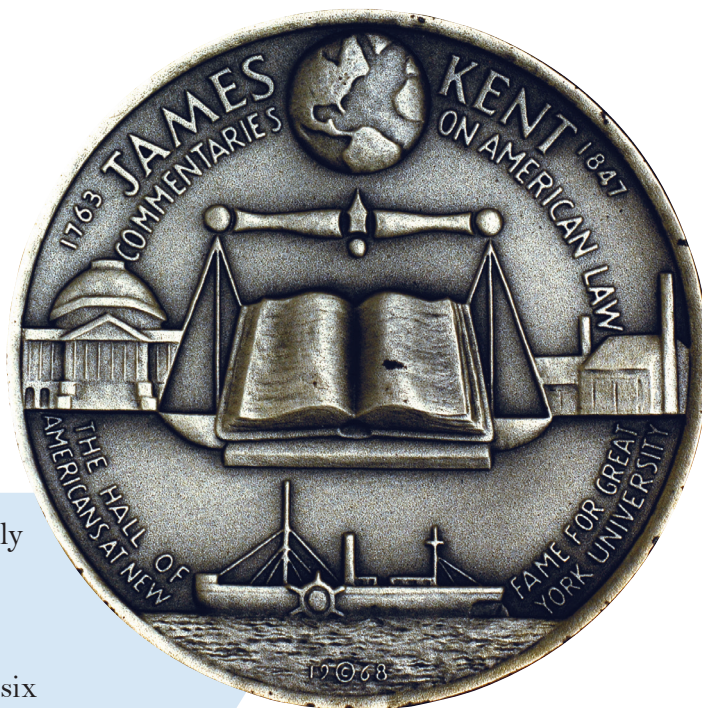
James Kent Medal 1968

After the bust by Edmond Quinn, unveiled by the honoree's granddaughter Mrs. Knowlton, gift of the New York State Bar Association.



OBV. Virtually facing bust in high cravat is poised on a boldly textured field, anepigraphic.

REV. Book of Law and balance scales, surrounded by globe, university building, factory and steamboat symbolizing the six major areas of Kent's legal commentaries. Concentric divided legend announces 1763 JAMES KENT 1847/ COMMENTARIES ON AMERICAN LAW, small-letter HOF name and 19©68 at base.



James Kent was born in 1763 at Fredericksburgh (now Patterson-Southeast) in Putnam County, New York. Putnam today boasts an incorporated Town of Kent. He died in New York City in December 1847. He read Blackstone's *Commentaries* as a boy, entering Yale in his early teens only to find his studies frequently interrupted by the Revolutionary War, graduating at last in 1781.

He began his law apprenticeship in Poughkeepsie under States Attorney and former President of the Continental Congress Egbert Benson. The powerful Benson was a founder of the New-York Historical Society and is portrayed on that organization's Centennial Medal by Victor D. Brenner. Kent was admitted to the Bar and married at 21.

He established close ties to Alexander Hamilton and the Federalists, and was elected three times to the New York State Assembly. He quickly formulated a conservative outlook on the law that favored the rights of the individual over those of the people as a whole.

He served as first professor of law at Columbia College, his austere manner failing to attract students and prompting his resignation in early 1798. Governor John Jay then appointed him judge of the State Supreme Court. Kent rose to chief justice in 1804 and chancellor of the New York Court of Chancery in 1814.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 76.1mm.
Silver, Edge L, 44.4mm, 63.6 grams.

He found American law a disconnected hodgepodge in the wake of the Revolution. He later wrote, “I took the court as if it had been a new institution, and never before known in the United States. I had nothing to guide me, and was left at liberty to assume all such English chancery powers and jurisdiction as I thought applicable under our Constitution. This gave me grand scope, and I was checked only by the revision of the Senate or Court of Errors.”

Forced into retirement when he reached 60, he resumed teaching but under his son’s urging embarked on his real life’s work, his *Commentaries on American Law*, published 1826–1828 and 1830. More than 190 years later, Kent’s work retains its fundamental importance as the foremost institutional legal treatise on American law.

*“More than 190 years later,
Kent’s work retains its fundamental
importance as the foremost institutional
legal treatise on American law.”*

Artist Platt’s obverse was a departure with its thoroughly polished portraiture contrasting with the unusually rough field.

The reverse is a somewhat busy jumble of elements more successful in 76mm than the smaller 44.

Rufus Choate Medal 1973

After the bust by Hermon A. MacNeil, unveiled May 1928.



OBV. Aged, full-facing bust in early 19th century costume, HOF legend, RUFUS/ CHOATE/ 1799-1859 r., 19©73/ E. PLATT l.

REV. Standing figure of a somewhat younger Choate during a court appearance holding notes, consulting law book, LAWYER – ORATOR.



Born at Hog Island, Essex County, Massachusetts, in October 1799, Choate proved an amazingly precocious child who read *The Pilgrim's Progress* at six and exhausted the resources of the village library before he was 10. He put himself through Dartmouth on borrowed money, honored as valedictorian of the Class of 1819.

Daniel Webster's brilliant handling of the Dartmouth case impelled the young Choate into a legal career, and he was admitted to the Bar in 1822. He maintained a lifelong tie to his alma mater, where he delivered his celebrated eulogy of Daniel Webster in August 1853. He was famed as a courtroom lawyer and master of thoroughly prepared presentations before juries.

He became known for his dramatic performances, unmatched command of language and absolute mastery of legal precedent. Although Choate never disguised his belief that his legal work was far more significant than public service, he served with distinction in both the House of Representatives and Senate, where he succeeded Webster. His most important Congressional speeches dealt with vexed questions of the Oregon boundary, the tariff, the fiscal bank bill, the Smithsonian Institution and the annexation of Texas.

Eleanor Platt's portrait of this eminent jurist-statesman is unabashedly realistic and made no attempt to glamorize his distinctive features and unsmiling facial expression. It must be accepted as another triumph of unromantic portraiture.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76.2mm.

Silver, Edge L, 44.5mm, 65.4 grams.



Medal of Edmondo Quattrocchi

Edmondo Quattrocchi was born in Sulmona, Italy, in 1889 and came to the U.S. at an early age. After studying at Cooper Union and the Arts Students League in New York City, he worked in the studios of Daniel Chester French and Frederick MacMonnies. During his subsequent career he maintained studios in the U.S. and in Paris, France.

In 1926, Quattrocchi executed in stone MacMonnies' design for the great memorial to the epic battle of the Marne, presented to France as America's gift as a fitting exchange for the Statue of Liberty. This project was expedited by the pointing machine invented and patented by the sculptor that made possible enlargement and duplication of sculptors' models in stone.

Quattrocchi was made Chevalier of the Legion d'Honneur; academician of the National Academy of Design; and Fellow of the National Sculpture Society. He was active in Allied Artists of America and American Artists Professional League.

Other significant Quattrocchi sculptures in the New York area include *Primavera* in Pelham Bay Park, *Joyous Pan* at Roslyn, Frederick MacMonnies' bust at the New York Public Library, Wendell L. Willkie at the Council on Foreign Relations, and George Westinghouse for HOF.

George Westinghouse Medal 1963

After bust by himself. Elected 1955, unveiled December 1957 by American Institute of Electrical Engineers President Walter J. Barrett. Gift of the American Society of Mechanical Engineers through legacy of brother Herman Westinghouse, contributions by two Westinghouse corporations and three engineering organizations. Address by Herbert C. Hoover, former President of the United States.



OBV. Massive “Bismarckian” bust $\frac{3}{4}$ r. in formal dress, tall-letter legend GEORGE WESTINGHOUSE 1846-1914.

REV. Male nude wrestling with immense wheel, symbolic of the inventor’s work with the railroad air brake and the alternating current system for electrical distribution.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 76.4mm.
Silver, Edge I, 44.5mm, 58.3 grams.

Westinghouse was born in Central Bridge, New York, in October 1846 and died in New York City in March 1914. His father was an inventor and manufacturer. George served in the Union army and navy early in the Civil War. Leaving the service, he began his amazing inventive career while still in his teens, obtaining his first patent on a small rotary steam engine at 19. At 23 he invented the air brake which revolutionized railroad engineering around the world and established his immense fortune.

He then created the Westinghouse Air Brake Company, followed by Union Switch & Signal Company, combining his own inventions with patents he acquired to develop a complete and integrated a railroad switching and signal system that made high-speed railroad operation practical and safe.

In 1885 he began work with the then little-studied field of alternating electric current, establishing Westinghouse Electric Corporation. He pioneered development of transformers to step down single-phase alternating current at high voltage to lower voltages for local distribution. His transformer system was producing light for the city of Great Barrington in Berkshire County, Massachusetts, in 1886 and illuminated the great World’s Columbian Exposition in Chicago, 1892-1893. His vast Niagara generators lit up Buffalo, New York in 1895.

His inventions continued, including electrical motors for trolley cars and subway trains, shock absorbers for the

burgeoning automobile industry and a continuing procession of improvements for the electrification that was then believed to be the future of railroading.

Westinghouse pioneered equitable labor relations. When other major corporations were calling out the National Guard to shoot down strikers, Westinghouse was providing Saturday afternoon off for his workers, paid vacations and model housing at low cost. He once stated, "If someday they say of me that in my work I have contributed something to the welfare and happiness of my fellow man, I shall be satisfied."

Quattrocchi's Westinghouse and Stanley Martineau's Alexander Graham Bell medals introduced collectors to the series. Featured in double-truck ads in the newspaper *Coin World*, the whimsical, ethereal Bell design and the stolid, weighty Westinghouse with its reverse suggesting a major insurance company logo may have skewed collector perception of the forthcoming series. Neither design would prove typical of the series as a whole, but the early advertising could not have demonstrated this.

"His transformer system... illuminated the great World's Columbian Exposition in Chicago, 1892-1893."

Medal of Joseph Renier

Joseph E. Renier (1887-1966) was a native of Union City, New Jersey. He began his art education at the Art Students' League in New York City and the American Academy in Rome. He was awarded the Prix de Rome in 1921 after extended study following his World War I ambulance service for the American Red Cross.

He studied under Hermon A. MacNeil (Standing Liberty Quarter MacNeil) and the exacting Adolph Alexander Weinman of Mercury Dime and Walking Liberty Half Dollar fame. Another positive influence was sculptor Attilio Piccirilli, New York Italian-American activist in a circle that included the youthful military officer and Congressman Fiorello LaGuardia.

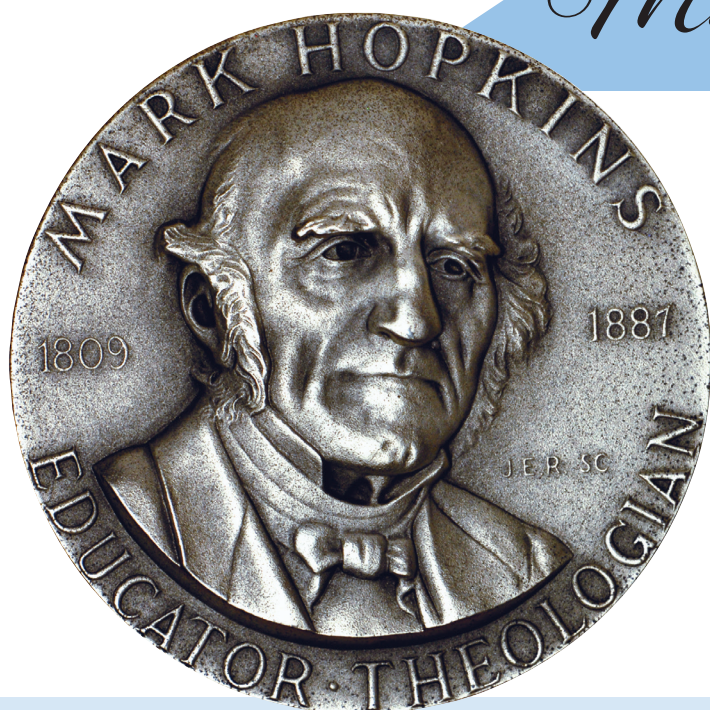
Renier's career covered decades. He excelled in architectural and monumental heroic sculpture including metopes for the Postal Administration in Washington, D.C.; the Great Star of Texas for the state building in Dallas; and two sculptures that flanked the approach to the Empire State Bridge at the 1939-1940 New York World's Fair.

A prolific medalist, his designs included the 23rd issue of the Society of Medalists and medals of achievement for veterans' groups, engineering and medical societies. Commemoratives included the launching of the atomic submarine *Nautilus* and the official American Civil War Centennial Medal with its portraits of Generals Ulysses S. Grant and Robert E. Lee.

Renier was one of the "workhorse" sculptors of the era, ever on call for medallic projects of all kinds. This group included Rene P. Chambellan, Jeno Juszko and Julio Kilenyi, whose like is not seen today.

Mark Hopkins Medal 1963

After bust by Hans Hoerbst, unveiled May 1922 by
Harry A. Garfield of Williams College.



OBV. Virtually full-facing bust with rugged features, MARK HOPKINS above, vital dates flanking, small J.E.R. SC. In r. field, EDUCATOR – THEOLOGIAN below.

REV. Log with Hopkins in academic robe at the left end, student with book on the r. In the densely leafed tree between and above them is a scroll with a three line HOF inscription, ending confusingly with 19©63 in identical lettering.



Massachusetts native Mark Hopkins was born in 1802 in Stockbridge, heart of the Berkshires, and died in Williamstown in June 1887. After graduating Williams College in 1824, he studied at Berkshire Medical College in Pittsfield, graduating in 1829. He practiced medicine briefly in New York City and upstate at Binghamton. In 1833 he was licensed to preach by the Berkshire Association of Congregational Ministers and was ordained in 1836 despite his total lack of formal theological training.


The profundity of his personal belief was shown in his writings, which included *Evidences of Christianity*, *The Law of Love* and *Love as a Law*. He also embraced much of the new liberal thinking of the day, as well as the great contemporary discoveries in chemistry, physics and electricity, incorporating all into a seamless philosophy of life for himself and his students.

Hopkins had returned to his alma mater in 1830, serving as professor of rhetoric and moral philosophy in 1830-1887 and as President of the college from 1836 to 1872. Struggling as only a young college can, Williams initially lacked an adequate library. Hopkins countered this by developing his conversational, personal approach to teaching, based in large measure on the method of the ancient Greek philosopher Socrates.

His adaptation of dialogue and the personal approach were highly successful and brought him such renown that President James A. Garfield once famously remarked that the ideal college would be one in which Mark Hopkins sat at one end of a log and the student at the other. This remarkably concise summing up of Hopkins' educational method is ideally captured on the reverse of Renier's only HOF medal.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 76.5mm.
Silver, Edge L, 44.5mm, 75.2 grams.



Medal of John Terken

Medalist Terken was born in Rochester, New York in 1912 and studied at the Beaux Arts Institute of Design, New York School of Industrial Arts and Design Laboratory, with overseas study in France. His heroic statues included Benjamin Franklin at Roosevelt Field, New York; *New Horizons* at Town Hall Plaza, Hempstead, New York; and Richard Henry Dana at Dana Point, California.

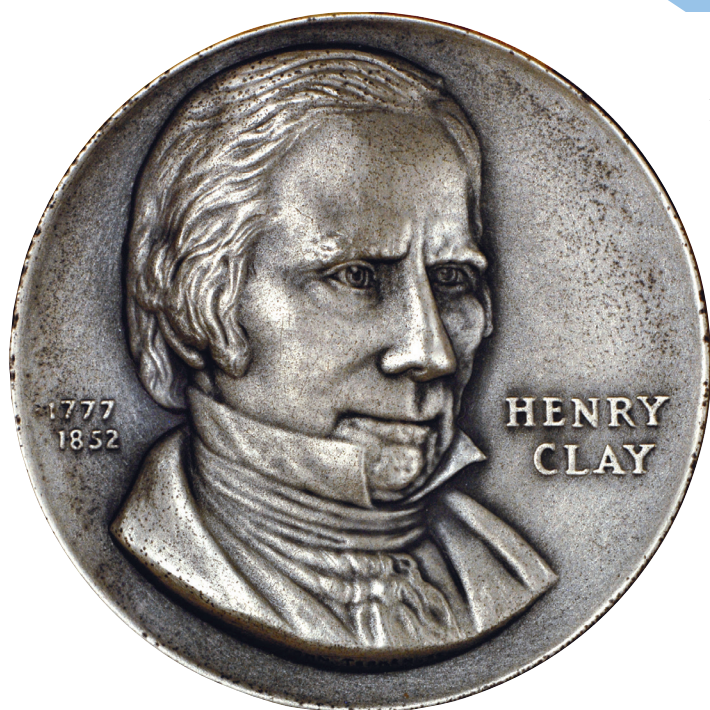
His creations included large, high relief medallions of which the sculptor was especially proud. These included Alexander Hamilton, Hempstead, New York; Nassau County Seal, Police Academy, Garden City, New York; and another at the Nassau County Executive Building.

Professional honors included the Louis Comfort Tiffany Memorial Prize, Daniel Chester French Prize and Lindsey Morris Memorial Prize of the National Sculpture Society; Newington Prize and Anna Hyatt Huntington Prize of the Hudson Valley Art Association; and Associates Prize of the Academic Arts Association in Springfield, Massachusetts.

He designed the Sandra Mae Mishler Award for Excellence in Exonumia Cataloging for the Token and Medal Society (TAMS, today designated simply as the Mishler Award).

Henry Clay Medal 1973

After the bust by Robert Aitken, unveiled May 1929 by the honoree's great-granddaughter. Gift of a group of prominent Kentuckians.



OBV. Bust r. in high collar and introspective expression, tiny 1777/1852 behind, HENRY/CLAY in r. field.

REV. A standing, youthful Clay speaking, large American eagle in flight behind, recessed rim holds a non-obtrusive HOF legend with 19©73 at base.



Henry Clay was born in Hanover County, Virginia, in 1777 and died in Washington, D.C. in 1852. As a boy he had only three years of formal schooling. Nonetheless, he studied law in the High Court of Chancery and under state Attorney General Robert Brooke. He was licensed to practice law in 1797 and then relocated to Lexington, Kentucky where he swiftly built a reputation as a criminal lawyer.

His political career paralleled that of the young United States. Clay entered politics in 1798, denouncing the Alien and Sedition Acts. Elected to the Kentucky legislature in 1803, he would remain in elective or appointive office on state or national levels for the next 49 years. Over the decades, Clay served in the state legislature, the U.S. Senate, the House of Representatives and in Presidential Cabinets. He pursued the Presidency again and again, never achieving this goal but showing remarkable resilience and popular support. As a leader of the young Congressional "War Hawks," he helped stampede the U.S. into the War of 1812.

His campaigns were largely based on his "American System," which included a spirit of nationalism and closer union, protection for American manufacturers and far-reaching support for internal improvements. His campaigns in the age of political medals and tokens made Clay one of the most frequently portrayed figures in American numismatic history, as coin dealer Thomas L. Elder demonstrated in his cataloging of Clay medals.

The most closely contested race came in 1824 when the election was decided in the House of Representatives.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge D, 76.4mm.
Silver, Edge L, 61.5 grams.

Failing to achieve election, Clay disregarded his state's instructions to throw his support to Andrew Jackson, voting instead for John Quincy Adams. After the election was decided, Adams appointed him Secretary of State in his first Cabinet. The defeated Jackson denounced the whole election decision as a "corrupt bargain" that had deprived him of the Presidency.

Jackson charged that President Nicholas Biddle of the Bank of the United States had financed Adams and underwritten his defeat, opening a war on the bank that ended in the catastrophic economic depression remembered as the Hard Times. Clay's adaptability sometimes brought charges of insincerity, as in his shifting positions on the bank and annexation of Texas.

Clay's skill at compromise delayed armed conflict over slavery, notably the Compromise of 1850 that dealt with the extension of slavery into the territories acquired in the Mexican War. Not content simply to delay a decision on the thorny issue of slavery, he introduced resolutions in the Senate in 1849 that would have committed the nation to gradual emancipation of the slaves. This far-sighted measure failed and death came to him in 1852 as he continued his struggle to preserve the Union.

Clay was portrayed on an extensive array of political medalets that spanned his long career, and on two large, high relief memorial medals struck by the U.S. Mint. He could never boast the profound learning of his contemporary Daniel Webster, nor the driving philosophy of John C. Calhoun.

He relied instead on intimate knowledge of human nature, eloquence and reason. He never flinched from stating an unpopular opinion and whether he actually said "I would rather be right than President," his repeated failures in pursuing that office made this statement come true.

Terken portrayed the statesman in his later career, his face dominated by a penetrating gaze, a chin showing the effects of advancing age. The overall quality of the work might make a collector wonder why some sculptors did only a single medal for the HOF series.

"Clay's skill at compromise delayed armed conflict over slavery, notably the Compromise of 1850."



Medal of Albert Wein

Born in New York in 1915, Wein studied at the Maryland Institute of Fine Arts in Baltimore, Beaux Arts Institute, National Academy of Design and Grand Central Art School in New York City. He won numerous awards up to 1950, including the Lindsey Morris and Louis Bennett Prizes of the National Sculpture Society; Prix de Rome, 1947-1948; Tiffany Foundation Grant for Sculpture; and First Prize Sculpture, Hudson Valley Art Association, 1949.

The artist died in 1991, leaving a significant sculptural estate.

Collectors may be familiar with Wein's 1960 Medallic Art Co. 60th Anniversary Medal, originally submitted in the competition for the 50th Anniversary. The 50th Anniversary Medal actually issued was by Bruno Mankowski, and Wein's design was finally used 10 years later! MACO anniversaries were oddly spaced, with the firm's 25th Anniversary celebrated in 1928, 50th in 1950 and 60th in 1960!

William Ellery Channing Medal 1968

After the bust by Herbert Adams, unveiled by Mrs. William R. Wister, the honoree's granddaughter, May 1927.



OBV. Three-level field shows a somewhat gaunt, ethereal bust l. in clerical robes, vital dates 1780 – 1842 flanking cross of rays at l. The second level bears the legend WILLIAM ELLERY CHANNING CLERGYMAN 19©68 THEOLOGIAN. The HOF identification occupies the outer ring.

REV. Two attenuated figures typical of Wein's sculpture against a starry universe, one with hands raised in prayer, the other hunched in deep meditation. Legend is a Channing quote, I THINK OF GOD AS THE FATHER AND INSPIRER OF THE SOUL.



William Ellery Channing was born in Newport, Rhode Island in 1780. He graduated Harvard and headed South to accept a position as tutor to a prominent planter family. He remained 18 months, shocked by his first contact with the realities of slavery. Illness forced a return to New England where he secured a post as proctor of Harvard and continued his studies until ordination in 1803.

He accepted a call to Boston's Federal Hill Church and remained there the rest of his life, marrying his cousin Ruth Gibbs in 1814. He was soon famous as a vigorous exponent of liberal practice in religion, boldly denying the long-held Calvinist belief that mankind is by nature depraved.

He preached an opposite point of view, that God was an inspiration to man rather than a threatening force. While advocating temperance, a strong movement nationally in his time, he insisted that humanity needed "innocent gratifications." He soon began preaching abolition and vigorously opposed the War of 1812.

Channing breathed new life into Unitarianism by advocating peace, freedom and Christian fellowship. His teachings brought a religious renaissance through toleration of mutual differences that powerfully influenced youthful intellectuals of his time including Longfellow, Emerson, Bryant and Holmes. Never physically robust, Channing died in Bennington, Vermont, on October 12, 1842.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, tan-gold patina, Edge B, 76.5mm.

Silver, Edge L, 44.5mm, 72.5 grams.



Medals of Robert A. Weinman

Robert Weinman was born in 1915 and died after a singularly distinguished career in 2004. He came to sculpture through his distinguished father, Adolph Alexander Weinman, and, after World War II service in the U.S. Army Air Corps, established his own studio in New York in 1948.

Liberating himself from the heavy influence of his exacting father, the younger Weinman went on to excel in sculpture for public buildings and above all, the medal. He designed more than 30 of the nation's most prestigious award medals by 1964.

Weinman's collectible medals include no less than six medals of the Hall of Fame series as well as *Coin World's* U.S. Mint Medals series, medals for Brookgreen Gardens, the Capitol Historical Society and the American Revolution Bicentennial Administration. He was one of the first artists invited to create two designs for the Society of Medalists, the 1964 block-buster Honor to Socrates Medal and the wonderfully whimsical 1987 Cat and Mouse Medal.

He was an able advocate of improved design in coins and medals issued by the Federal and State governments and made his influence felt at the time of the Bicentennial of the American Revolution, when he created the 1974 John Adams-First Continental Congress Medal of the American Revolution Bicentennial Administration. He was among the founders of the American Medallion Sculpture Association and an early supporter of Medal Collectors of America.

Roger Williams Medal 1963

After bust by Hermon A. MacNeil, unveiled May 12, 1926.



OBV. Bust l. in Puritan dress, ROGER/ WILLIAMS/ 1604/ 1684 l., HOF identification separated by anchor and cross.

REV. Praying figures of Orthodox Jew with Torah scroll, American Indian and kneeling colonist with 12-line inscription, A TRUE --/ FREEDOM to/ ALL THE PEOPLE/ -- SO THAT NO/ PERSON BE FORCED/ TO PRAY - NOR/ PRAY OTHERWISE/ THAN AS HIS SOUL/ BELIEVETH &/ CONSENTETH/ ROGER/ WILLIAMS.



In the accompanying brochure, sculptor Weinman described his subject as “that excellent radical,” noting that, “In researching Roger Williams, I was struck by the great disparity of his alleged portraits; seeking further, I was told by the Rhode Island Historical Society that no likeness was made of him in his lifetime and there was no way of knowing what he looked like. So I have attempted to portray a man of courage, of sensitivity, of learning; a man of high ideals steeled by the determination to effect those ideals.”

Williams, the son of an Anglican clergyman, was born in London around 1603 and died in Providence, Rhode Island, in 1683 after a long and noteworthy life. Sponsored by jurist Sir Edward Coke, he received a Charterhouse scholarship and studied at Pembroke College, Cambridge. With his bride Mary Barnard he sailed for Massachusetts in 1630 where he was first welcomed as “a godly minister.”

He clashed with the extreme Puritan authorities almost at once by rejecting the required oath of obedience and stating his belief that civil government had no authority to enforce the religious mandates of the 10 Commandments. He received no church appointment at Salem and Plymouth but ultimately became assistant pastor at Plymouth and full minister at Salem in 1634.

He advocated Indian rights and opposed the oligarchy’s grip on power and on October 9, 1635 was found guilty of propagating “newe & dangerous opinions” and banished from the colony in the midst of the harsh New

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76mm.

Silver, Edge L, 44.5mm, 56.3 grams.

England winter. His plans for a new colony in Narragansett populated by his former Salem flock were interrupted by the Massachusetts authorities seeking his arrest but Williams escaped and received shelter from the Indians.

He brought together enough followers to found Providence in 1636, whose Tercentenary was commemorated by the 1936 commemorative half dollar.

Designed by Arthur Graham Carey and John Howard Benson, that coin shows his landing from a canoe holding a Bible and greeting a friendly Indian with “What cheer!” Few collectors have noticed the blunderbuss in the canoe behind him. Despite his advocacy of the Indians, Williams had to fight at the side of Puritan settlers in the Pequot and King Philip’s wars that saw the destruction Providence and Warwick.

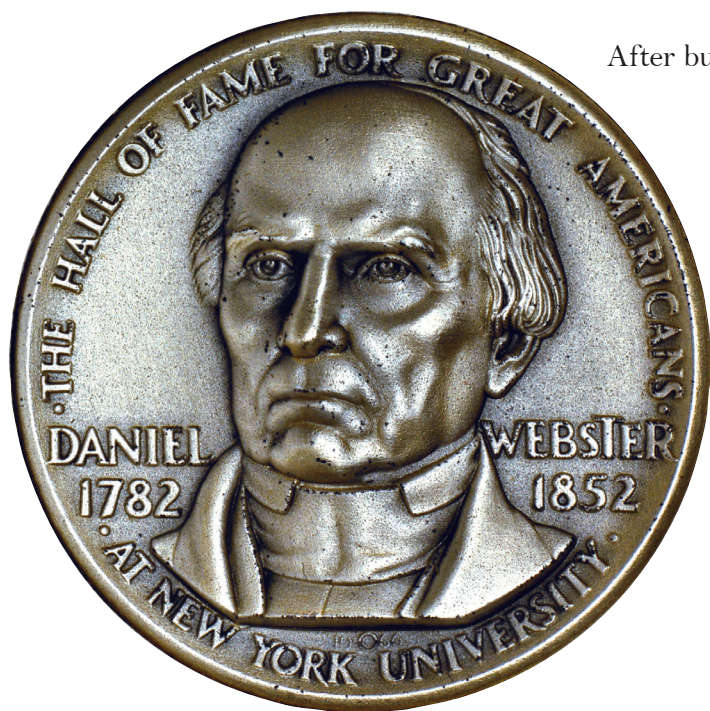
Roger Williams remained active in colonial and town affairs to the very end of a life unusually long for his times. Religious historian Edwin Gaustad (1923-2011) summed up his significance, “Williams advocated the scariest political heresy of his day: namely that a civil institution could survive without the supporting arm of the church. He was alone in this view in all New England, alone in most of the other colonies, and certainly alone in his own homeland of England.” (Quoted in Gaustad’s *New York Times* obituary, April 4, 2011).

As designed by Arthur Graham Carey and John Howard Benson, the 1936-P,D,S Providence, Rhode Island Tercentenary half dollar skirted the lack of any authentic likeness of Roger Williams by using a generic figure in Puritan dress.



Daniel Webster Medal 1966

After bust by Robert Aitken, unveiled by Samuel A. Appleton, great-grandson of Webster. Gift of the New Hampshire Historical Society. Address by former Attorney-General of the U.S. George W. Wickersham.



OBV. HOF legend surrounds a nearly facing bust that divides DANIEL – WEBSTER/ 1782 – 1852.

REV. Winged angel and circle of 19th century working Americans surround HIS/ ELOQUENCE/ LIGHTING THE/ WAY TO UNITY/ FOR OUR/ NATION. Vertical RAW. Sc. at r.



Webster was born in 1782 at Salisbury (now Franklin), New Hampshire and died in Marshfield, Massachusetts in October 1852. Graduating from Dartmouth, he was admitted to the bar in Boston at age 23.

His rise in law and politics was swift, including election to the House of Representatives as a Federalist and outspoken opponent of “Mr. Madison’s War” of 1812. Here his legendary eloquence first asserted itself in denunciations of the Madison Administration and the commerce-destroying Embargo Act.

His legal victories included the Dartmouth College case where he vindicated Federal over state authority. His active career coincided with those of Henry Clay and John C. Calhoun and helped shape the national development of the U.S. in the decades before the Civil War.

Webster served as Secretary of State under Harrison, Tyler and Fillmore. He opposed the annexations that followed victory in the Mexican War and was gradually swept up in the increasingly bitter controversy over slavery which he called “a great moral and political evil.” Nonetheless, he regarded disunion as a greater evil and in his great old age spoke for the Compromise of 1850, hoping to “beat down the Northern and Southern follies now ranging in equal extremes.”

His ringing defense of Compromise cost him the support of pro-democracy forces already suspicious of his friendship with New England industrialists and resulting support of protective tariffs. He negotiated a successful

PATINA AND EDGE MARKING OBSERVED:
Large Bronze, Edge B, 74.5m.
Silver, Edge L, 44.4mm, 58.2 grams.

conclusion to the long-simmering Maine border controversy with Britain and opposed President Jackson's war with the Bank of the United States.

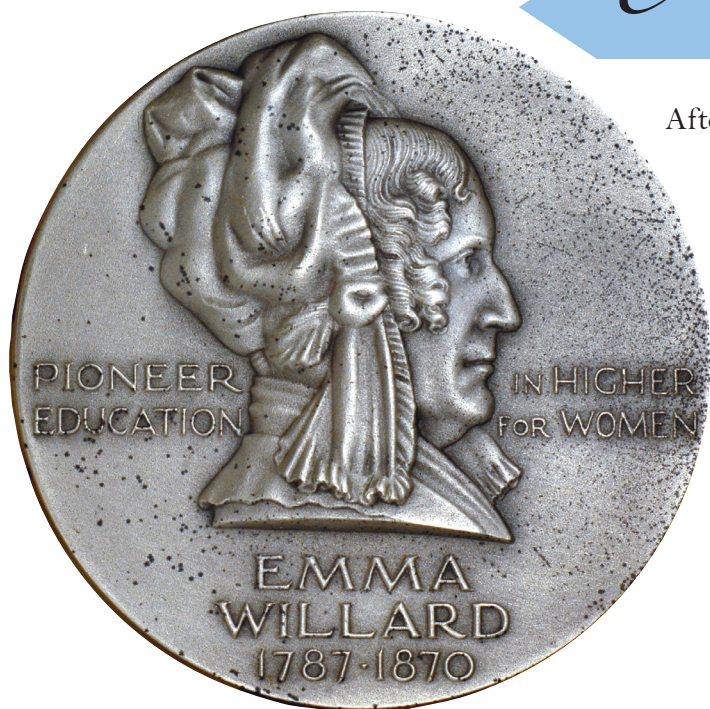
His personal finances were chaotic and he skirted bankruptcy only by loans from influential friends. Webster is honored by numismatists for his rescue of George Washington's cased set of 11 silver Comitia Americana and related medals from a Boston pawnbroker. This set ultimately became a stellar possession of the Massachusetts Historical Society.

A contemporary aged portrait appeared shortly after his death on the massive Memorial Medal by Charles Cushing Wright. This medal enshrines two Webster quotes, "Liberty and Union, now and forever, one and inseparable" from his 1830 debate over John C. Calhoun's concept of nullification, and his ringing assertion "I still live" from his remarks during the firestorm over the Compromise of 1850.

Webster's lifelong eloquence continued virtually until his death. He delivered a final oration while confined to his bed, concluding with the challenge, "Have I said anything on this occasion that was unworthy of Daniel Webster?" Those present agreed that indeed he had not.

*"Liberty and Union,
now and forever,
one and inseparable."*

Emma Willard Medal 1967



After bust by Frances Grimes, unveiled by Miss Emma Willard Keyes, honoree's great-great-granddaughter. Bust the gift of alumnae of the Emma Willard School, address by Principal Miss Eliza Kellas of the Emma Willard School, Troy, New York.

OBV. Formidable, stern-featured bust r. in high ruffled bonnet of the era dividing PIONEER – IN HIGHER/ EDUCATION – FOR WOMEN, EMMA/ WILLARD/ 1787-1870.

REV. Standing Willard draws aside a curtain for seated female student, revealing the wonders of the physical universe from astronomy to anatomy, HOF identification curving at top, ending at base in four horizontal lines ending in 19©67.



PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge A (no BRONZE!), 75.8mm, 74.5m.
Silver, Edge L, 44.5mm, 71.1 grams.

Emma Willard was born in Berlin, Connecticut, in 1787 and died in Troy, New York in 1870. She became a teacher at age 16 and four years later in 1807 became principal of a girls' academy in Middlebury, Vermont. After marrying Dr. John Willard in 1809 she opened a girls' boarding school in their home.

Her ground-breaking treatise, "A Plan for Improving Female Education," was submitted to the New York State Legislature in 1819. Despite the support of Governor DeWitt Clinton, her ideas were greeted by a barrage of ridicule. It would be hard to exaggerate the violence of opposition to the very concept of women's education in the U.S. of the early 1800's.

Similarly, Willard's courage and sheer stubbornness in advocating her ideals were boundless, especially in her travels of some 8,000 miles in the especially resistant South and West during 1845-1847. She traveled in Europe in 1830 and opened a girls' school in Athens, Greece. Proceeds from sale of her 1833 *Journal and Letters from France and Great Britain* went to her Troy Female Seminary which had opened in 1823 in a building made available by the city.

Willard wrote schoolbooks dealing with geography, American history, physiology and astronomy that were widely distributed and translated into several European and Asian languages. Her stirring poem, *Rocked in the Cradle of the Deep*, was set to music as a hymn for seafarers.

The Emma Willard medal is a masterpiece of unrelenting portraiture and the bust could scarcely be flattering to the subject. Willard was certainly among the HOF honorees little known to most collectors active in 1967. It is one of several medals that might have cooled collector ardor for the series, although the well-known drive for completeness should have pulled this issue and some others along behind the Washington, Lincoln and Theodore Roosevelt medals.

*"Willard's
courage and sheer
stubbornness in
advocating her ideals
were boundless."*

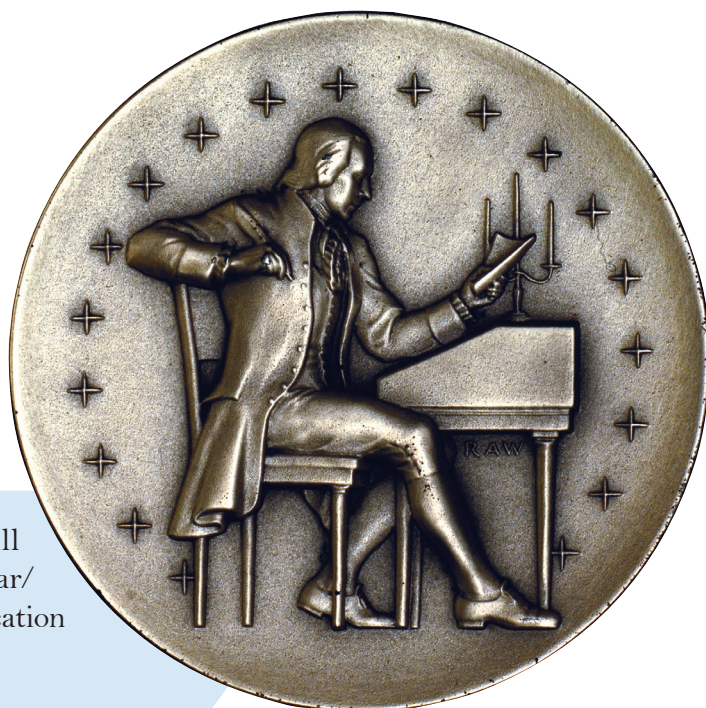
James Madison Medal 1969

After bust by Charles Keck, unveiled by Miss Betty Glenn Walker, descendant of Madison's brother. Gift of the General Society of Princeton Alumni (founded by Madison). Address delivered by Dr. Thomas J. Wertenbaker, representing Dr. John Grier Hibben, President of Princeton University.



OBV. Small, perky civil bust l. with male pattern baldness, all script inscriptions, James Madison/ 1751-1836 above, Scholar/ Statesman – Public/ Servant flanking, 4-line HOF identification below with date 19©69.

REV. Madison seated with pen and paper at his writing desk in circle of 19 crosses.



Madison is one of the few Presidents represented in the Hall of Fame. He was born in Port Conway, Virginia in 1751 and died in his home state at his estate Montpelier in 1836. He graduated from Princeton where he studied philosophy, theology and law. At age 25 he helped draft the constitution of the new State of Virginia and served in the Continental Congress and state legislature.

A staunch believer in national union, he helped draft the new federal Constitution in 1787 with its all-important Bill of Rights and promoted its adoption by Virginia despite opposition by such powerful figures as Patrick Henry. Madison contributed cogent arguments for a closer union to the *Federalist Papers* published by Alexander Hamilton and John Jay.

A bold supporter of Thomas Jefferson, Madison served as Secretary of State during both of Jefferson's Presidential terms. Madison himself served as President for two terms, 1809-1817, though his tenure was blighted by the disasters of the War of 1812. Fought for poorly defined goals that were never achieved, America's early naval and military victories in the struggle are recalled by U.S. Mint medals by Moritz Furst.

Not so commemorated is the successful British invasion of 1814 which saw the burning of Washington. Madison's vivacious wife Dolly successfully rescued documents, portraits and other important objects before Lord

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76mm.

Silver, Edge L, 44.5mm, 68.9 grams.

Cochrane's cry to his marauding troops, "Shall we burn this citadel of Yankee Democracy?"

In some ways, the real trauma of this war was the sharp national division that it induced. The commerce of the New England states was ruined by "Mr. Madison's war," and the convocation of the Hartford Convention was seen by many as a prelude to a break-up on the Union. The Treaty of Ghent ended the war without addressing any of the supposed issues which started it.

A man small in stature though massive in intellect, "Jemmy" Madison's historical reputation has grown immensely in the 200 years since his embattled Presidency.

"Madison himself served as President... though his tenure was blighted by the disasters of the War of 1812."

James Buchanan Eads Medal 1971

Bust by Charles Grafly, gift of the American Society of Civil Engineers. Unveiled May 13, 1924 by Mrs. James Eads Switzer.



OBV. Rugged bearded bust $\frac{3}{4}$ l. dividing 4-line HOF identification, ending in RAW · 19©71. Curving below, 1820-1887/ JAMES BUCHANAN EADS.

REV. Massively muscled, bearded merman struggles in stylized river channel with arms and fluke-ended legs, THE MIGHTLY MISSISSIPPI IS TAMED, BY HIS KNOWLEDGE AND BY HIS WORKS. At an organizational meeting of the American Medallist Sculpture Association (AMSA) in 1982, Weinman told the author that the waves on the stylized channel were incorrectly formed, "I f---d up, as we say in the trade!"



Eads was born in Lawrenceburg, Indiana, in 1820 died in Nassau, Bahamas in 1887. An impoverished youth saw him selling apples to support his family and serving as clerk in a dry goods store. A job as purser on a Mississippi River boat began a career centering on this mighty river. Using his own invention of a diving bell Eads began a marine salvage business but took a detour with a glass manufacturing business based in St. Louis that failed, leaving him a staggering \$25,000 debt.

Returning full time to river salvage, he paid off the debt and went on to amass a fortune. At President Lincoln's direction, Eads prepared attack and defense plans for western rivers and constructed a fleet of seven armored steam-powered gunboats that assured Union control of the Mississippi and assured victory at Vicksburg.

Despite ill-health from overwork, Eads designed and built the gigantic masonry and steel bridge across the Mississippi at St. Louis that was a wonder of the 19th century world. His unmatched skill and experience as a hydraulic engineer next persuaded Congress to authorize him to clear sediment from the main channel at the mouth of the Mississippi.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 77mm.

Silver, Edge L, 44.5mm, 59.5 grams.

As sculptor Weinman wrote, “His bridge spanning the Mississippi at St. Louis, as well as his concept for the channels to let the river clear its own sediment-choked mouth, were the marvel of their day because Eads had done the impossible by understanding fully, and adapting to his adversary, the mighty Mississippi.” The Eads medal must rank as one of the most powerful designs of the entire HOF series.

*Designer and builder of the
Eads Bridge*

Charlotte Saunders Cushman Medal 1974



Bust by Frances Grimes, unveiled May 21, 1925 by Dr. Allerton S. Cushman, great-nephew of the actress. Gift of men and women of the stage and admirers and relatives of Miss Cushman. Address by Otis Skinner.



OBV. Fully facing bust of famed actress in partly open collar and cravat, hair parted in the middle, name and vital dates divided, CHARLOTTE – CUSHMAN/ 1816 – 1876, copyright date ©/1974 at r. border. HOF identification follows the upper and lower rim.

REV. Rampant winged Pegasus r. at center of wavy cross, in angles four famous Cushman roles, CORDELIA, LADY MacBETH, ROMEO, MEG MERRILIES.

NOTE: while the general HOF plan specified that medal portraits should be based on the busts of the honorees in the colonnade, this likeness in no way resembles the sternly laureate bust with hair puffing below the ears and open tunic depicted in Theodore Morello's guide to the HOF!

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 76.2mm.

Silver, Edge L, 44.4mm, 67.4 grams.

Charlotte Cushman was a titan of the American and British stage, born in Boston in 1816, dying there in 1876. She began her career as an opera singer, switching with finality to acting in New Orleans, first appearing as Lady MacBeth at age 19. She often played Romeo to her sister's Juliet, Nancy Sykes in *Oliver Twist* and Meg Merrilies in *Guy Mannerling*.

She conquered the London stage in 1845, returning triumphantly to America in 1849. By now wealthy and successful, Cushman announced her retirement several times, inevitably returning to even greater acclaim until her last stage appearance at Eaton, Pennsylvania in June 1875. Critics praised her powerful voice, "liberated power, passionate feeling, poetic magnificence and dramatic effect."

The unsold remainders of her HOF medals were acquired by a museum dedicated to her career, making the Charlotte Cushman medal one of the more difficult to obtain today.



Medal of Elizabeth Weistrop

Troy, New York native Weistrop (1916-1999) studied under Albert Laessle at the Pennsylvania Academy of the Fine Arts and at the National Academy of Design with Lee Lawrie. She maintained her studio at Whitefield, New Hampshire. Sculptural relief panels were among her specialties. She gained particular fame for her Judaic sculpture and medallic art. Her 12-piece set honoring the Twelve Tribes of Israel and the Maurice Frankenhuis Memorial Medal dedicated to those who perished in the Holocaust were among her most popular works. Her Sower of the Forest Medal for the Society of Medalists was a triumph of animal sculpture.

John Greenleaf Whittier Medal 1966



Bust by Rudolph Evans, sc, unveiled May 10, 1928, a gift of the American Society of Friends, presented by President David M. Edwards of Earlham College, Richmond, Indiana. Unveiled by James Weldon Johnson, former U.S. Consul in Nicaragua and Venezuela; address by Hon. Henry van Dyke, former U.S. Minister to The Hague; Edward Markham's poem on Whittier was also read.

OBV. Bearded bust l., ABOLITIONIST AND POET above, vital dates 1807-1892 r., 5-line HOF identification lower r., JOHN GREENLEAF WHITTIER at base.

REV. Standing farm maid with rake, gentleman on horse, 4-line excerpt from Whittier's poem *Maud Muller*, FOR OF ALL SAD WORDS/ OF TONGUE OR PEN/ THE SADDEST ARE THESE:/ "IT MIGHT HAVE BEEN!"



Born near Haverhill, Massachusetts, in 1807, Whittier was raised in a Quaker family and remained a life-long adherent of the Society of Friends, living by their liberal and independent beliefs. His career as a poet began at age 15 after reading a borrowed book of poems by Scotland's Robert Burns. His own first poem was published in the *Newburyport Free Press* when he was 19. Publisher of this newspaper was William Lloyd Garrison, soon to achieve fame as one of America's most ardent Abolitionists.

Whittier published the first book containing his prose and verse in 1831, entitled *Legends of New England*. He read a poem dedicated to Garrison at the 1833 founding convention of the Anti-Slavery Society to which the poet was a delegate. He followed with a pamphlet, *Justice and Expediency*, that resonated throughout the increasingly strident controversy over slavery.

He served as a Whig in the Massachusetts Legislature in 1835 and settled in Amesbury in 1836 where he remained for the rest of a busy life. After the influential *Atlantic Monthly* was founded in 1857 Whittier was closely associated with the publication. Prosperity followed the nation-wide success of *Snowbound* in 1866 and his simple ballad-like verse received national acceptance.

The poem that inspired this medal's reverse explored the fates of possible lovers who met but went their separate and lonely ways, barred from what "might have been" by the rigid class distinctions of their time.

PATINA AND EDGE MARKING OBSERVED:

Large Bronze, Edge B, 77mm.

Silver, Edge I, 45.5mm, 61.6 grams.



About the Author

David Thomason Alexander was born in Brooklyn, New York, in January 1940. He was first made aware of coins when his father brought home a handful of newly released 1943 zinc-steel Lincoln cents. As his older brother John (1938-1987) immediately exclaimed, “They look just like dimes!”

Seeking relief from the severe asthma that afflicted both boys, their mother moved the family to Miami, Florida, in December 1949. An apprehensive neighbor, a pilot for Pan American Airways,

presented the boys with two Colombian five-centavo pieces and a collection was born. Pocket change was heavily laced with foreign coins, as the boys learned as newsboys for the *Miami Daily News* (“Today’s News Today!”). Miami then boasted two priceless numismatic resources, an active Coin Club and a new public library which boasted shelves of circulating coin books. He and his brother became charter members of Florida United Numismatists in 1955.

Alexander attended the University of Miami (Coral Gables) on a science scholarship in 1957-1961, and there completed his Master’s degree in history in 1962.

During 1962-1963 he held a Ford Foundation fellowship at the University of California at Los Angeles (UCLA). Southern California was enjoying a massive boom with coin clubs from Cal State to the Numismatic Association of Southern California (NASC) and a plethora of local and specialized groups.

He was introduced to the Society for International Numismatics (SIN) with its red devil membership badge as member #20. These badges attracted attention when a SIN delegation stepped off an elevator on the wrong floor of the Statler-Hilton hotel into a synod of the clergy of the Episcopal diocese of Southern California. They were greeted by an elderly cleric in knee breeches who approached to inquire, “Are you here for equal time!?”

Returning to Miami, he served as the director of the Historical Museum of Southern Florida, 1963-1974. After opening the museum’s million-dollar new building in 1973, Alexander left to join the editorial staff of *Coin World*, published by Amos Press in Sidney, Ohio. He also contributed to the monthly *World Coins* and was the last executive editor of *Numismatic Scrapbook*.

He joined the Numismatic Literary Guild (NLG) in 1975 and served as executive director 1982-1991, accepting its Clemy Award in 1987.

He married Pat Marie LaBranche in Sidney on Dec. 3, 1977. Her son Robert joined the couple, later joined by adopted son and daughter Christopher Thaddeus and Christina Theresa Alexander. The couple have also served as foster parents.

In 1981 he joined the world of auctions, directing the award-winning Kagin’s 1983 San Diego American Numismatic Association (ANA) convention sale. From 1990 to 2012 he was a lead cataloger for Stack’s in New York City. He joined the New York Numismatic Club in 1990 and served as its president 2004-2006, receiving a portrait medal by sculptor Eugene Daub.

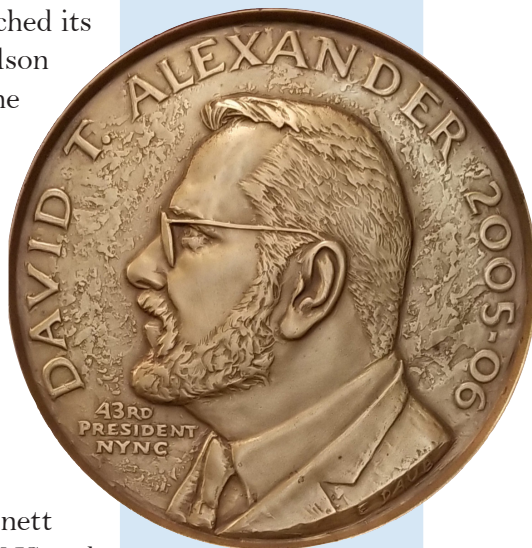
Alexander is a life member of the ANA; Fellow of the American Numismatic Society (ANS); and frequent contributor to both organizations’ publications. He has received the ANA’s Medal of Merit, Glenn B. Smedley Award and Numismatist of the Year recognition. He served the American Israel Numismatic Association as editor of its journal, *The Shekel*, and was charter member of the American Medallist Association and editor of its journal.

In 1998 he founded Medal Collectors of America (MCA) and launched its publication, *The MCA Advisory*; in 2007 he received MCA's Carl W.A. Carlson Award for excellence in research and publication. Alexander received the Burnett Anderson Award for Excellence in Numismatic Writing, designed by Virginia Janssen, at the 2010 ANA Convention.

Obtaining his first medal in 1953, portraying then-Archbishop Francis Spellman by papal engraver Aurelio Mistruzzi, he has gone on to write extensively in the medal field, including his monthly *Coin World* column, "The Research Desk." His award-winning *American Art Medals, 1909-1995*, *Circle of Friends of the Medallion and Society of Medalists*, was published by ANS in 2011 and received the Professional Numismatists Guild's Robert Friedberg Award and the Token and Medal Society's Mishler Award for Excellence in Exonumia Cataloging in 2011.

An especially cherished honor received by Alexander was the Burnett Anderson Award, bestowed by three institutions acting together - ANA, ANS and NLG - portraying the late Krause Publications international writer and presented with the cooperation of his son Mark B. Anderson to honor quality writing around the world.

Alexander believes that research and publication are the keys to the long overdue American collectors' acceptance and enjoyment of medal collecting.



Portrait medal by Eugene Daub.



Thanks are due...

To the late Jay P. Guren, *Coin World* Token & Medal Editor and co-worker 1974-1981;
MACO's late President William T. Louth;
Arthur Friedberg of Coin and Currency Institute;
H. Joseph Levine, Clifton, Virginia;
John W. Adams, Boston, Massachusetts, past President Medal Collectors of America and editor
of the *MCA Advisory*;
Thomas K. DeLorey, Colorado Springs, Colorado;
Lawrence R. Stack and John P. Burnham, late of Stack's, New York City;
The late Steve Tanenbaum, Brooklyn, New York;
Mel Wacks, Jewish-American Hall of Fame;
Scott H. Miller, a fellow Past President of the New York Numismatic Club;
Chris E. Jensen, Southbury, Connecticut;
American Numismatic Society Executive Director Ute Wartenberg Kagan, Chief Curator Peter
Van Alfen and Librarian David Hill.

A particular debt of thanks is owed to numismatic photographer Doug Plasencia, now of
Numismatic Guaranty Corporation of America, for his masterful handling of the "Arizona
Collection," the only complete set of HOF silver medals accessible to the author for this book.

Special thanks go to Bronx Community College, whose Hall of Fame Director Therese
LeMelle and colleague Remo Cosentino shared many insights into the present realities of the
Hall.

Further Reading

David T. Alexander. *American Art Medals, 1909-1995. The Circle of Friends of the Medallion and Society of Medalists*. American Numismatic Society, 2011. The only in-depth study of these two series and of their sculptors, many of whom were also active in the HOF medal series.

Barbara A. Baxter. *The Beaux-Arts Medal in America*. American Numismatic Society, New York, 1988. An invaluable resource that explores the development of American medallic art and its relationship to the artistic world of Europe. Some information is provided on HOF sculptors.

John E. Marqusee. *One Hundred Years of American Medallic Art, 1845-1945, the John E. Marqusee Collection*. Catalogued by Susan Luftschein, Herbert F. Johnson Museum of Art, Cornell, Ithaca, N.Y. 1995.

Cornelius Vermeule and David T. Alexander. *Numismatic Art in America, Aesthetics of the United States Coinage*. Second revised and substantially expanded edition, Whitman Publishing LLC., Atlanta, Georgia, 2007.

Specific Hall of Fame Literature and References

Coin and Currency Institute. *The Hall of Fame for Great Americans at New York University*. No author, 84-page paperback promotional review of the first 36 medals released with minimal text.

Coin World, Sidney, Ohio. Since its inception, the HOF series was featured in many articles, including “Medals add to ‘Hall of Fame’ numismatic appeal,” Aug. 18, 1976, page 50. A retrospective, “Hall of Fame medals honor Great Americans” by Tom LaMarre, April 15, 1987, page 28, reviewed the series and included several inaccuracies, notably on the number of honorees actually appearing on medals.

Johnson and Jensen, Danbury, CT. *Big News, Johnson & Jensen Makes Spectacular Buy*. 4-page promotional brochure, 1978. Records the purchase of the HOF remainders by this Danbury partnership.

Medallic Art Company. *Hall of Fame Medal Series*. Undated five-page press release, presumably prepared in the early 1960’s.

Medal Collectors of America Website. “The Hall of Fame for Great Americans at New York University Medal Series.” By D. Wayne Johnson, 2004. Four-page description and listing which states that 96 medals were struck but lists only the 94 pieces described in the present study.

Theodore Morello. *The Hall of Fame for Great Americans at New York University. Official Handbook*. New York

University Press, 1962. The biographies of HOF laureates were adapted for the medal brochures.

Richard Rubin. "The Mall of Fame, Even in Neglect, a Shrine to our Society's Values Embodies Them Still." *The Atlantic Monthly Digital Edition*, July 1997. An incisive reviewing the history of HOF and especially its modern tribulations.

"Hall of Fame for Great Americans." *Wikipedia, the Free Encyclopedia*, Sept. 2, 2010. Photo-illustrated in-depth review of the history, goals and operation of the facility, including library and colonnade. Provides listings of HOF honorees as well as nominees who failed to achieve election.

The New York Times – University Heights Journal. "A Hall of Fame, Forgotten and Forlorn." 3 pages, Dec. 12, 2009. Concise information is offered on the later years of HOF and its campus since the BCC takeover.

The Bowery Boys, New York City History. "New York's Curious, Modern-day Olympus." March 19, 2008. Contains many unexpected insights into HOF history, particularly in the very recent past.

Index

- Adams, John XIII, 41, 51, 58, 64, 178
- Adams, John Quincy 51-52, 86, 118, 119, 175
- Addams, Jane 20
- Agassiz, Louis VII, 101, 129-130
- Agopoff, Agop 2-4
- d'Andrea, Albert 5-7
- Anthony, Susan B. VI, 44, 54
- Audubon, John James 127-128
- Bancroft, George 69-70, 95
- Beecher, Henry Ward 101, 105-106, 124
- Bell, Alexander Graham X, 46, 140, 141-142, 170
- Belskie, Abram 8-13
- Block, Adolph 14-16
- Boone, Daniel 89-90
- Booth, Edwin Thomas 4
- Brooks, Phillips VIII, 10
- Bryant, William Cullen 3, 4, 102, 177
- Carter, Granville 17-23
- Chandler, Elizabeth Gordon 24-28, 35
- Channing, William Ellery VIII, XIII, 177
- Choate, Nathaniel 29-30
- Choate, Rufus 167
- Clay, Henry 52, 119, 174-175, 181
- Clemens, Samuel Longhorn 79-80
- Cleveland, Grover XIII, 6-7
- Cooper, James Fenimore XIII, 18
- Cooper, Peter 34
- Cushman, Charlotte Saunders VIII, X, 189
- de Francisci, Anthony 10, 31-34
- de Gerenday, Laci 24, 35-37
- De Lue, Donald Harcourt IV-V, 10, 38-42
- Eads, James Buchanan 187-188
- Edison, Thomas Alva 5, 19, 71
- Edwards, Jonathan 27
- Emerson, Ralph Waldo 76, 77, 100-101, 102, 113, 122, 177
- Farragut, David Glasgow 36-37, 145
- Fjelde, Paul 43-46
- Foster, Stephen Collins 67
- Franklin, Benjamin IX, X, 25-26, 54, 114, 116, 173
- Fraser, Laura Gardin 47-49, 63, 65
- Frudakis, EvAngelos 50-53
- Fulton, Robert 152-153
- Gasparro, Frank 54-55
- Gibbs, Josiah Willard 143-144
- Gorgas, William C. 11
- Grant, Ulysses S. IX, 33, 40, 97-98, 120, 121, 171
- Gray, Asa 139
- Grigor, Margaret 56-58
- Grove, Edward R. 59-62
- Gruppe, Karl 47, 48, 49, 63-65
- Hamilton, Alexander 41, 57-58, 165, 173, 185
- Hancock, Walker 56, 66-67, 87, 99
- Hardin, Adlai Stevenson 68-72
- Harris, Julian Hoke 73-74
- Hawthorne, Nathaniel 101, 122-123, 158
- Henry, Joseph 69, 71-72, 81, 82
- Henry, Patrick 64, 85, 134
- Hoffman, Malvina 8, 75-77, 116, 157
- Holmes, Oliver Wendell, Jr. 108-109, 113
- Holmes, Oliver Wendell, Sr. 101, 113, 177
- Hopkins, Mark 172
- Howe, Elias 55
- Irving, Washington 15
- Jackson, Andrew 52, 65, 70, 118-119, 175, 182
- Jackson, Stonewall III, VII, 21
- Jennwein, Carl Paul V, 78-95, 149
- Jones, Dexter 99-103
- Jones, John Paul 114-115
- Jones, Thomas Hudson 96-98
- Kent, James VIII, 108, 165-166
- Kiselewski, Joseph 17, 104-109, 113
- Lanier, Sidney 74
- Lantz, Michael V, 110-125
- Lathrop, Gertrude 126-130
- Lee, Robert E. III, VII, VIII, IX, 21, 31, 39-40, 98, 121, 171
- Lincoln, Abraham VIII, X, 4, 10, 32-33, 43, 54, 66, 96, 97, 103, 105, 125, 184, 187
- LoMedico, Thomas 131-134
- Longfellow, Henry Wadsworth 101, 156, 158-159, 177
- Lowell, James Russell 113, 155-156
- Lyon, Mary 48
- MacDowell, Edward Alexander 83-84
- Madison, James 49, 57, 66, 86, 181, 185-186
- Manca, Albino 135-137
- Mankowski, Bruno 138-139, 176
- Mann, Horace 93-94, 141

Marshall, John 30, 64-65
 Martineau, Stanley V, 140-148, 170
 Maury, Matthew Fontaine 42
 Menconi, Ralph J. 149-153
 Michelson, Albert Abraham VIII, 28
 Mitchell, Maria 163-164
 Monroe, James 49, 51, 85-86
 Morse, Samuel F. B. 38, 81-82, 161
 Morton, William Thomas Green VIII, X, 12
 Mose, Carl Christian 154-156
 Motley, John Lothrop 95, 113

 Newcomb, Simon VIII, 16
 Notaro, Anthony 157-159

 Paine, Thomas 116-117
 Palmer, Alice Freeman 132-133
 Parkman, Francis 62
 Peabody, George 13
 Penn, William 60-61
 Platt, Eleanor 53, 160-167
 Poe, Edgar Allen VIII, X, 111-112, 119, 147

 Quattrocchi, Edmondo VIII, 168-170

 Reed, Walter 9, 11
 Renier, Joseph 171-172
 Roosevelt, Theodore VIII, X, 11, 53, 88, 109, 136-137, 146, 151, 184

 Saint Gaudens, Augustus 32, 120, 121, 137, 140, 145-146
 Sherman, William Tecumseh 98, 120-121, 145
 Story, Joseph 30, 65
 Stowe, Harriet Beecher 124-125
 Stuart, Gilbert 49, 81

 Terken, John 173-175
 Thayer, Sylvanus X, 107, 109
 Thoreau, Henry David 76-77, 101, 102, 122
 Twain, Mark 79-80

 Wald, Lillian VI, 53
 Washington, Booker Taliaferro IV, 150-151
 Washington, George IV, VIII, X, 22-23, 26, 30, 32, 33, 38, 41, 49, 57, 58, 85, 116, 134, 157, 182
 Webster, Daniel 167, 175, 181-182
 Wein, Albert 10, 176-177
 Weinman, Robert A. VIII, 31, 178-189
 Weistrop, Elizabeth 190-191
 Westinghouse, George X, 168, 169-170
 Whistler, James Abbott McNeil 140, 147-148
 Whitman, Walt 101, 102-103
 Whitney, Eli 161-162
 Whittier, John Greenleaf 191
 Willard, Emma VIII, 183-184
 Willard, Frances 91-92
 Williams, Roger VI, 179-180
 Wilson, Woodrow 87-88, 137
 Wright, Orville 45-46
 Wright, Wilbur 45-46

Laus Deo